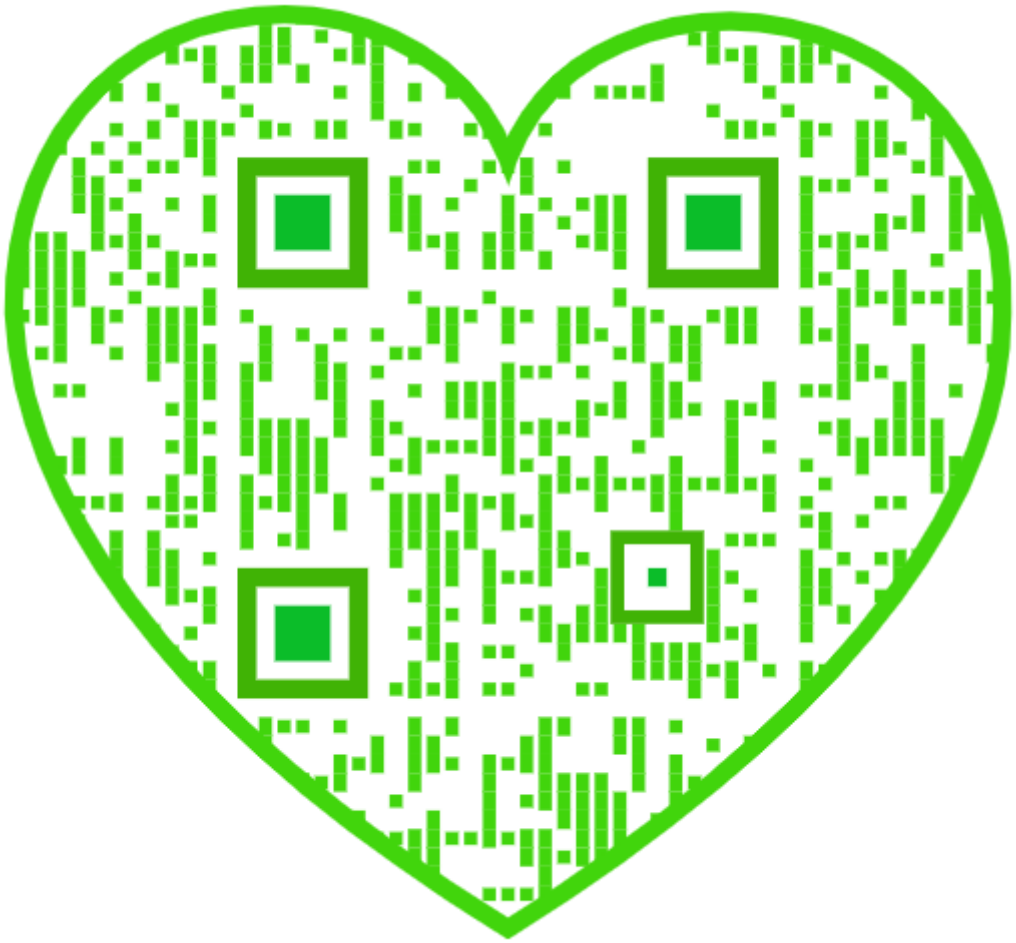
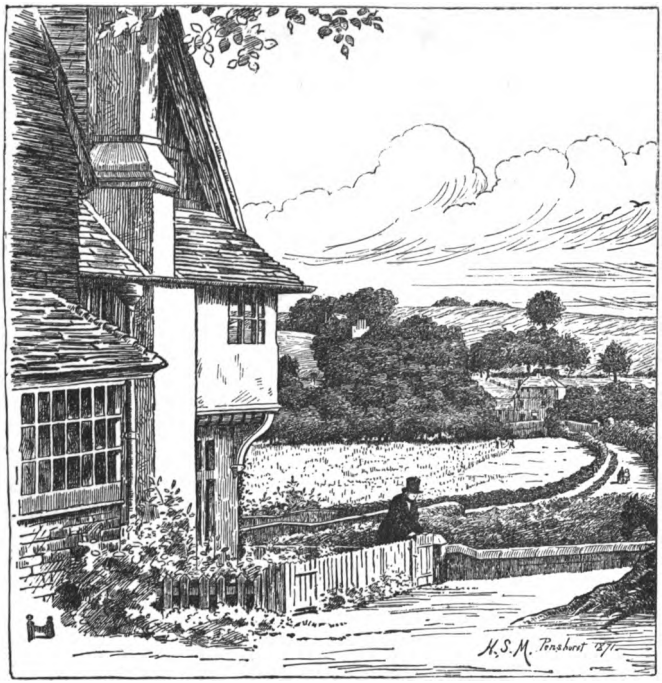


SKETCHING FROM NATURE



SKETCH AT PENSHURST (BY H. S. MARKS).

SKETCHING FROM NATURE

A Handbook for Students and Amateurs

BY

TRISTRAM J. ELLIS

AUTHOR OF 'ON A RAFT AND THROUGH THE DESERT'

WITH A FRONTISPIECE AND TEN ILLUSTRATIONS
By H. STACY MARKS, R.A., and
TWENTY-SEVEN SKETCHES BY THE AUTHOR

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SKETCHING FROM NATURE.

CHAPTER I.

INTRODUCTORY.

ALL who have tried to make a finished study in water-colours from nature out of doors, have doubtless been surprised and disappointed at the different appearance the sketch presents when brought indoors. It is generally either too light and quite flimsy in execution, or it appears heavy and overwrought. It is nearly always too cold in colour. This unexpectedness of result may add a speculative charm to working from nature, but is often a very great drawback, especially if the study represents some place of importance to the artist and not easily revisited for the purpose of correcting mistakes. The fault generally lies, not in any want of ability, but in not carefully noting the colour and intensity of

the light in which the artist is working. Everything, as regards colour and tone depends upon this in a way scarcely appreciated by the generality of even professional painters.

The cause of these two opposite results of flimsiness and heaviness (often produced by the same artist on two consecutive days or sittings) is not very far to seek. In the first case his eye has been distracted and dazzled by the whiteness of the paper, so that the lightest wash looks dark, and his tendency will be to make the whole as light as he possibly can, all the time feeling it is dull and colourless. The second case shows a more advanced stage of error, and it occurs when he has got his paper completely covered and begins carefully to do the detail, and works his colour darker and darker, without perceiving that, on account of the bright light in which he is working, he is getting it too dark. It must be recollected that a picture has generally to be seen in a room that is darker than the darkest cast shadow out of doors, and must be painted so as to look well in that comparative gloom,—this is obtained by making the relations of shadow to light and of one colour to another, more intense, while the general tone has to be made lighter than what looks true out of doors. The aim of the artist, then, should be to paint his picture in the light

most nearly approaching that of the room (say a gallery of the Royal Academy) in which the picture has afterwards to be seen.

To do this it is necessary that the study should be in shadow. Some artists of eminence have studios with a good north light, constructed on the spot where the study or picture is to be made, and paint looking through a window; others have portable studios that take to pieces, while others again have studios carefully fitted up and running upon wheels like a gipsy van. All these, though extremely useful, can scarcely be employed in sketching from nature as generally understood, and are only mentioned here to show the great importance artists attach to this question of light. Tents and umbrellas are about the nearest approach to the studio that can be used in sketching, and yet both are bad. The glare through a tent, if the sun is shining, casts a yellow light over the paper or canvas that is fatal to the production of good colour, and with an umbrella (when it is so thick as to be free from the above objectionable quality of the tent) the reflection from the ground frequently causes the light on the picture to be stronger below than above—the reverse of the light in which pictures are generally seen. This can be avoided, if the sun is not too vertical, by sloping the umbrella

towards the sun sufficiently to allow some white light from the sky to come from above on the picture. The best thing to have is the shadow of a rock, wall, or house, or even a thick bank of trees. The work should then be placed as nearly vertical as possible, and with one side towards the point from where the greatest illumination comes, and then the difficulty of light will be reduced to a minimum.

There are many other difficulties caused by wind, cold, heat, damp, etc., but they are all of comparatively minor importance, and ordinary and well-known precautions can be taken against them.

What an amateur, and, in fact, any beginner who has a strong desire to produce, combined with a naturally active disposition, has most to guard against, is carelessness of workmanship. Carefulness is essential to all good art, and the quicker the manipulation the closer the care required. Nearly all great artists have begun by putting as much finish into their work as their eyesight would let them. The result was not always agreeable, but by so doing the artist had laid a foundation of knowledge that lasted him his lifetime. A very notable instance of this may be seen in the work of the late John Phillip, R.A. His early pictures were so hard in their

elaborate finish that the drapery of his Spanish ladies looked like tin, yet, in his later work, few could be more free than he in the masterly sweep of the brush. Nevertheless, even in his slightest sketches, there was a strength that made all he painted stand out in a solid and real manner. He had formerly so worked out the modelling of everything by which alone solidity is obtained in painting, that it became a second nature to him, and he could produce the effect without an effort. Examples could easily be multiplied, and include the work of men of such diverse styles as Turner, Brett, Millais, and Leighton. All work, however slight, requires a certain amount of care, and if the time taken be small the more intense must be the care whilst it lasts. It follows, therefore, that to do painting quickly and well is very hard work indeed, and cannot be carried on for long, as the attention becomes weakened through the strain, and the result is carelessness, and is consequently bad. It is better to work slowly at first, for a little carelessness requires a great deal of care afterwards to correct its bad influence, and thus it often happens that a sketch worked at slowly takes less time in the end than when too great rapidity is aimed at. *Care*, above all things *care*, is required in art even when the work seems most free and dashing.

CHAPTER II.

ON BEGINNING A SKETCH.

ALL nature appears to the eye as a series of flat patches of colour and shade of different strengths; the most tender are generally the most distant, while strength is characteristic of near objects. The difference, also, between shadow and light is less sudden and less strong in distant objects than in near ones. It sometimes happens that in very clear atmospheres, especially at the tops of mountains, this difference between the light and shade in distant objects even many miles away is nearly as strong as in those close by. The distance then ceases to look far off, and the spectator is deluded completely. Be very careful, then, in painting and drawing to make the light and shade in the distance approach nearly to the same depth of tone, in order to make it "go back," as in nature. When both are merged into one, so that form is only distinguished by the objects being in silhouette, the greatest appearance of distance is

obtained. This is why fog gives such an appearance of enormous size to objects close by, for they appear far off, and therefore *must* be huge to look so large. A rocky hill, when partly shrouded in mists, impresses us with its vastness, yet when they clear away we find perhaps it is but a very small one. It is therefore almost impossible to exaggerate the importance of representing this quality of delicate difference (or simplicity) of tone in distant objects, especially in monochrome drawings, where the greys and purples of aërial perspective cannot be represented.

On account of the natural colours being varied and altered by every change of light, and also by each slight alteration of general effect, the difficulty of working in colour is so great that it is impossible to attain anything like certainty until we have gained a sound knowledge of light and shade. This, then, will be our first consideration.

Each varying tone has a relation to every other that gives a value to it which is marred or frequently lost altogether if it is not truly rendered. This is so well understood in France that special study is given to relative tones or "values," till a mastery is obtained in dealing with them, and that gives the great strength of the French school as opposed to the English.

Choose a subject, then, where the relative tones

are simple and plainly marked, and the masses are not too complex. This we shall obtain best in a simple landscape with stones, a wall, an open gate, or some well-marked object in the foreground, trees in the middle distance, and hills on the horizon. It is as well to place one's self looking rather towards the sun, so that three-quarters of the objects in the picture are in shade. Now take a block of not too rough paper, "Whatman's medium not hot-pressed," is best, and a hardish pencil, No. 3 of Faber. Sit in the shade, if possible, and begin to sketch in the outline. You will find the greatest difficulty in fitting your subject to the shape and size of the paper. Either it will be too square, or too large, or too long, so that when you have commenced at one point, you will find that, on the scale you have chosen, a pet stone, tree, or piece of distance, cannot be got in. To obviate this difficulty it is sometimes *at first* convenient to carry a light frame of wood the size of your paper (that may be jointed so as to fold up for carrying) and hold it up vertically, in front of you. Look at what you see through the frame, and imagine it to be a picture. Move the frame about till you get all you want to draw within it. Very likely you will find that either you cannot get all you wish within the frame, or else that the scale will become too small to be

pleasant for your sketch. Do not try and arrange Nature so as to bring things in that you do not see within the frame. This is a most vicious and pernicious practice for a beginner. The greatest artists *may* do it, but even they often fail in making their pictures look natural. Get as much as you conveniently can within your frame, and copy that. You will still have great difficulty in fitting it into the paper; it is as well to "block in" the masses first in the simplest possible way, using the pencil as lightly as you can, and commencing with the horizon lines, as in Fig. 1. Do not be afraid of rubbing out the whole of your work, if you are *certain* you can improve it, however much pains and time you have spent over it. A beginner should never have too high an opinion of his work, for it is only worth anything at all as a stepping-stone to better efforts. But do not alter it unless you are *sure* you can improve it, for this begets a habit of alteration that grows upon you till it may master you. The result is that you will never by any chance finish your sketch, but

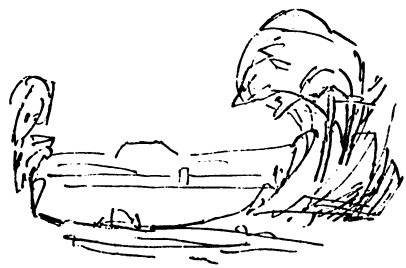

FIG. 1.—BLOCKING IN A LANDSCAPE.

always go on altering and altering, hoping against hope that it will improve. Now it is the finish that is the delightful part to do, and to look at when done. But it can never be delightful unless the early part is well begun, therefore do not be afraid to take some time over this early part, for the more correctly it is done the more easy will be the finishing.

After the "blocking-in" is done as nearly true as you can, commence *outlining* the distance with the utmost delicacy, and then outline the more foreground parts. Now close one eye and hold the block upright in front of you and compare it carefully with nature. You will almost certainly find that you have exaggerated the size of the distance and made the foreground too small, also the fields far off do not look as flat as in nature, they take up too much vertical room on the paper. These faults are made more or less by every one, even experienced artists are not free from them. The reason is simple, for we *know* the objects are large in the distance, and we *think* we see them larger than we do. We must then devise some means for seeing them without taking their size for granted. This we shall do by looking at them in a fresh way, so that we shall consider the scene as a whole, not regarding each thing individually in the way we ordinarily and unconsciously do.

We can get our required result in three ways.

1. By looking at the objects in a mirror.

This is such a good and easy way that a pocket-mirror should form part of the paraphernalia of every artist. By turning your back on the object and placing the mirror in front of you, and then turning it slightly on an imaginary vertical pivot, the reflection of the object can easily be obtained. You will most likely be surprised at the way the distance shrinks, and the mountains and hills become level. It is as well to take into the reflection one's own sketch, and then very likely it will be seen that not only is the distance exaggerated, but that the vertical lines are not upright. The mirror is a most useful aid in correcting one's own work, as well as looking at nature. It is convenient to have a very small one, and it should be held close to one eye (say the right), with the corner against the nose, and the plane of the glass slightly turned away from the face. The plane of the *mirror* must be vertical, and the *sketch* should be so also, or it will appear distorted, and in endeavouring to correct the drawing you may in reality be altering it for the worse.

2. By placing the head horizontally or upside down.

Most of us have looked at things through our

legs when we were children. The landscape always looked so pretty, yet so small, and the colours appeared brighter than when looked at in the ordinary dull routine manner right way up. Things looked small because we seldom looked at anything but the distance, and, viewed in this new light, we saw them in true proportion to the foreground, and the colours looked bright because we were not looking for details in the form. Few adults will feel much inclined to try the youthful experiment, but nearly the same effect can be produced by simply turning the head on one side till it becomes horizontal. Observe carefully how the distance shrinks, while things in the immediate foreground remain the same. Yet, if we measure part of the distance against the foreground we find it is the same in both cases. If also we look at nature with both eyes and suddenly close one, a similar but not quite so marked effect will be produced.

3. By half closing the eyes, so that objects are seen through the eyelashes.

This is perhaps the most easy and useful way of helping ourselves to see nature freshly, and without knowing too much of what the objects *are*, only how they *appear*. Not only will the distance shrink to its proper size, but the most important and salient features of the landscape

will come out more strongly, the light and shade will mass itself undisturbed by all the smaller broken lights and shades, and the colour will be seen to best advantage. In fact, the simple elements of the picture will display themselves. We know that a photograph never gives a good idea of mountain scenery, it reduces all the heights, till mountains look like mole-hills, and it makes things in the foreground look enormous when they are really small. Yet it is generally correct in perspective.

It is true a certain amount of latitude must be given to the artist to give more importance to distance than with perfectly correct drawings. Before we can begin to arrange a picture we must know exactly what correct drawing is, otherwise we shall soon get lost in a tangle of exaggeration that looks, and is, the result of ignorance. Also the more finished a picture is, the more necessary it is to have the drawing correct, therefore accustom yourself to correct drawing from the first. Hills may have the same outline and take up the same space in the picture even when they vary vastly in actual size, for the space depends on the angle which the top and base of each makes with the eye. A hill of a certain size and at a certain distance would give the same angle as a hill twice the height at twice the

distance. It is only by noting its *value* or *colour* that we know how far off, and therefore how large, the hill is. We can *only* express it by these means, and *not* by unduly exaggerating its size. Exaggerated size of distance is a distinguishing mark of the work of an amateur.

Drawings that are correct will always hold their own against those that are incorrect. For this reason some distinguished amateurs habitually use the camera lucida, and their drawings become known among their friends for their correctness, that quality being recognised by every one at a glance. Yet the use of such an instrument is to be deprecated, as it rapidly takes away the power of drawing without it, and in many a fine subject its use is impossible, such as moving clouds, water, etc. It is chiefly useful in the rapid drawing of exclusively architectural subjects.

To return to the sketch. After having corrected the drawing by the methods alluded to for seeing nature correctly, draw the distant hills in delicate outlines with a No. 4 Faber, and shade in the middle distance with the same pencil but pressing a little harder. Be careful to make the lights and shades only slightly different in depth of tone, and to make the edges of the shadows distinct and sharp, but *not hard.* Take a slightly darker pencil, No. 3 or No. 2, for the foreground,

and draw in each stone if it be a wall, or each branch if a tree, and put on the shade in strong flat masses as seen with the eye half closed.

In doing this sketch, doubtless great difficulty will be experienced in getting the drawing at all correct. Much assistance to this end can be obtained from a slight knowledge of Perspective This will form the subject of the next chapter.

CHAPTER III.

A SHORT CHAPTER ON PERSPECTIVE.

IF our eyes were sufficiently accurate we should only have to place our picture upright beside the subject to be drawn, shut one eye, and copy exactly from nature, in order to get a representation in perfect perspective. The writer has known such a draughtsman who, without any knowledge of perspective, yet drew Nature correctly. He could see with only one eye, and therefore had seen, as it were, a picture always before him, for all our drawings are but the representation of what we see with one eye. Most people see with two eyes, and yet are unable to see things properly till they know them, so a certain knowledge of perspective becomes imperative. A complete knowledge can only be gained by studying it as a branch of Descriptive Geometry. As this is impossible to most people, so a few hints and rules are given here, that will be of an exclusively

practical nature, bearing directly on its use in sketching from nature.

If a sheet of glass, say the window, be placed upright between the spectator and the subject he is about to draw, and then with one eye only open, and fixed at one point,[1] he carefully draws the outline on this glass, in Chinese White or Indian ink, of everything he sees, the result will be a drawing in perfect perspective. The glass will be what is called the "plane of his picture," and the distance of his eye from that plane should be measured. If he places his eye nearer the glass he will find he can take in a greater range of subject, and, if farther, the range will be comparatively smaller. The eye ought never to be nearer to the glass than two feet, and had best be at a distance of twice the width of the picture.

On examining the outline, and noting carefully where the sloping lines of buildings run to, he will find that those that are level in nature all run towards points on what would be the horizon if we could see it. That those running in nature directly away from him (or at right angles to the plane of the picture) go towards the centre of the picture, called

[1] It is impossible to keep the eye fixed without either looking through a small hole or over a fixed point. Make a hole about half an inch in diameter through a piece of card, or look over the corner of a box or book placed upright on the table.

the Point of Sight, and those sloping obliquely go to points to the right and left, called Vanishing Points, called so because the side of the buildings, if carried out to infinity, would vanish from sight at that point. It may here be remarked that the kind of perspective generally taught has no exact counterpart in nature, as it supposes the earth to be flat, which it is not. The horizon is therefore imaginary, and yet it is sufficiently accurate, for ordinary purposes of a picture, to take the horizon as if it were the visible edge of the smooth sea.

Let us take a street as an example (Fig. 2).

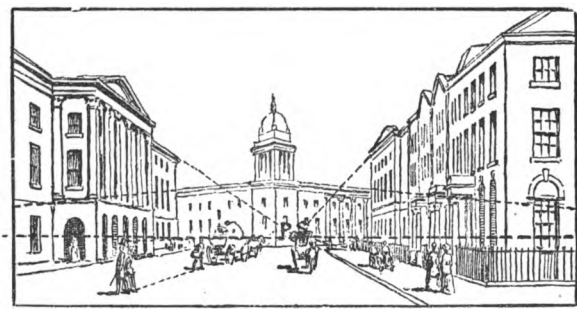

FIG. 2.—PERSPECTIVE OF STREET.

In this the near part of the street is in direct perspective, that is, the horizontal lines of the buildings go directly away from the spectator, and thus in the picture *go to the Point of Sight* (marked P. S.) The lines of the building to the right beyond the corner of the street are parallel

to the plane of the picture, and must be drawn *horizontal.* The mouldings and plinths, etc., of the sides of the porticoes to the houses on the right must be drawn horizontal, as well as all lines that run straight across from right to left. In the distance is a building at the junction of two streets that go off right and left obliquely to the plane of the picture, and here the lines run off to Vanishing Points right and left that are outside the picture. All the horizontal lines run to these points; the tops and sills of the windows, the cornices of the tower, and the little short plinths on the pinnacles round the dome. If the courses of the stones were shown these would also go to the same points. It will be observed that all vertical lines in *nature* are vertical in the *drawing*, and houses are *not* drawn smaller as they ascend higher. In nature they appear to do so, yet perspective is perfectly right, for if the picture be held vertically in the right place, as regards the eye, the tops of the buildings will be farther off and *appear* smaller in the exact proportion that they appear to be in nature. When also the eye of the spectator is in the right place the horizontal lines exactly facing us also taper off right and left, as in nature. In other words, *each part of a perspective picture must itself be seen in perspective in order to appear right*, and any apparent exag-

geration of perspective then becomes softened down, and the drawing has a look of reality and solidity.

It should be the object of the artist to so place and design his picture that the spectator should naturally place himself in the right position, and obtain this air of reality that is not to be got by any other means.

In Fig. 2 it will be observed that the windows of the houses diminish in width as they recede. This diminishing can be drawn by rule, but it is better to observe nature closely in drawing from it, and copy what you see. The lines of the road and pathways go to the same points as the string-courses of the buildings, if they be horizontal, but

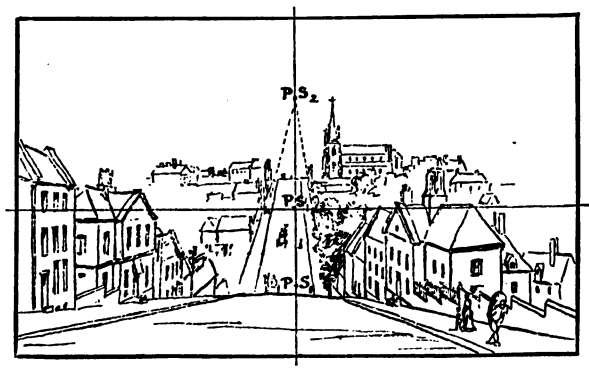

FIG. 3.—PERSPECTIVE OF HILLY ROAD.

if they descend they converge to a point below the horizon, or if they rise they converge to a

point above it. Here (Fig. 3) is an example. The street goes down at first to P. S. No. 1, and then up again to P. S. No. 2, the horizontal lines of the houses all the time going to P. S., the real point of sight of the picture. Below the horizon (the line running from right to left) the level lines of the houses run up, but above they run down, even when on the descending hill, as in the upper storey of the house to the left or the top houses on the hill opposite. That hill comes above the horizon line, and it shows that its summit is above the eye of the spectator.

The *placing of figures* in a picture is usually very difficult, for unless they be actually put on the right spots in nature, and drawn as they appear with the rest, they do not fall easily into their natural places. It is always best to do this, but when it is impossible, and the perspective is sufficiently accurate, they may be compared to an object of known size near to them, or else may be drawn in the very front the full dimensions of a foreground figure, and lines from the head and feet carried to a point on the horizon where the lines would pass the place where the figure is to be placed. In this way figures are introduced in the two foregoing examples. This subject is a most important one, and it will be discussed more at length in the chapter on composition.

In perspective, circles appear as ellipses. Thus all the string-courses of a round tower must be represented as ellipses.

To draw the ellipse correctly by eye is a very difficult thing, and it is well that the pupil should do several by rule, till his hand and eye become accustomed to the exact form.

Draw a line near the top of your paper, and another about an inch and a half below. Then with your compasses make two circles, two inches in diameter, exactly touching this latter line and below it. These are the two circles we are going to draw in perspective. We must first draw squares round each circle, touching them with all four sides, and connect the corners by diagonals. Where they intersect the circles draw lines parallel to the sides of the squares. Also lines through the centres parallel to the sides.

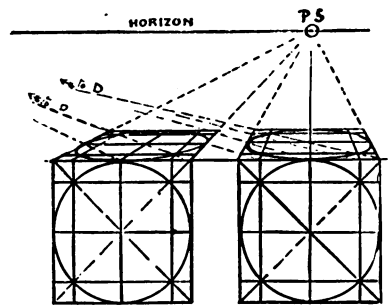

FIG. 4.—CIRCLES IN PERSPECTIVE.

Now through the centre of one square draw a vertical line till it cuts the upper line, and call the intersection P. S. (point of sight). Let us suppose

that to see our picture rightly we ought to look at it from a distance of six inches. Mark off to the left of P. S., six inches from it, a point on the upper line or horizon, and call it D. It comes too far off to show in this figure.

Draw lines from the corners of both squares and from the ends of the subsidiary lines within them to P. S.; also from the same points to D. These lines will intersect the others at certain points, and from these intersections draw lines parallel to the horizon, as shown in the figure. We shall have obtained the perspective drawings of the squares with the subsidiary lines, and if they are drawn correctly we shall be able to connect the corners of our square with diagonals that shall exactly cut the intersections of the subsidiary lines as in our figure below.

With a fine pointed pencil and a steady hand draw in the perspective circles, cutting and touching the lines exactly as in the lower figure. You will by this means obtain an idea of the *look* of a circle in perspective that you will be able to recognise in nature afterwards in a way you would never have been able to do without going through this at first tedious and somewhat uninteresting exercise. Having now got your eye accustomed to the appearance of a circle in perspective, it will be good practice to draw

vases, cups, plates, etc., placed on a table before you.

In drawing a sloping roof, say of a church, the extremities of the roof must be treated as a street going up a very steep hill, that is, they must tend

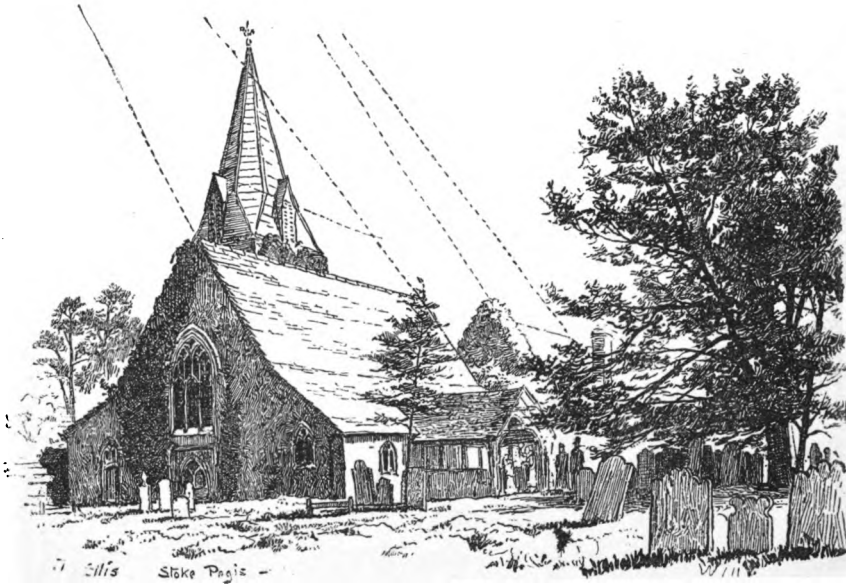

FIG. 5.—STOKE POGIS CHURCH.

to a point above the horizon. This point is generally so far above as to be completely out of the paper, and the direction of the lines must therefore be guessed at. The example (Fig. 5) is a drawing of the church at Stoke Pogis, where

Gray was supposed to have written his celebrated Elegy. The smaller roof behind is in a different plane to the larger one, and has a different slope, so the lines and edges of its extremities go to a different point than those of the other. To give the rules for finding all these points would expand the size of this book beyond its limits, besides being puzzling to those not initiated in mathematics. The points must therefore be guessed by eye. It is generally sufficient to make the lines at the two ends nearly, but not quite, parallel, and sloping towards each other a little at the top.

If the pupil bears these simple rules of perspective in mind he will have enough to greatly assist him in sketching from nature, but should he take up architecture as a speciality he will have to go into the subject more thoroughly. Yet perspective is very simple and easily learnt, and, if the mind once grasps the principle, rules soon become almost unnecessary.

The proper size of the sun or moon in a perspective drawing should be three-eighths of an inch if the picture is intended to be seen at a distance of three feet, and smaller or larger in proportion as the picture is to be seen nearer or farther off than that distance. In other words, its diameter should always subtend an angle of

about half a degree with the eye. Though this is really the correct size it will always *appear* too small. The sun's glory cannot be given in such a narrow compass. We must therefore enlarge it a *little* to satisfy the cravings of the eye, but not much, as it would then look absurd to the educated.

CHAPTER IV.

ON SKETCHING IN BLACK AND WHITE.

WORKING in *Pencil* is far the easiest, and at the same time the most inadequate way of representing nature. It can only be used well for the merest notes. Directly anything finished is attempted where sky is introduced, the effect is poor compared with any other material for producing monochrome drawings. Some years ago J. D. Harding brought pencil work to as great a perfection as possible. It became a fashion, and like a fashion it has gone by. He made full use of all the different qualities of hardness in plumbago, and even invented different forms of lead in the pencil to produce thick or thin or medium lines at pleasure.

The different qualities usually manufactured are :—

H.H.H.H. (the hardest and purest made). Only useful for mechanical drawing of the finest description.

H.H.H. Not so hard as above. Useful sometimes for tracing and mechanical drawing.

H.H. A little blacker and softer than above. May be used for extreme distances.

H. Very useful for making outlines for water-colour drawings, also for skies and distances in pencil drawings, and even for complete drawings if the paper be hard enough.

F. (fine). Very useful for general sketching if the paper be not too hard.

H.B. (hard black). Useful for foregrounds and complete sketches on soft paper.

B. (black). Useful for foregrounds.

B.B. Ditto on very soft paper.

B.B.B. } Only useful occasionally for touch-
B.B.B.B. } ing extreme darks.

A very useful series of pencils are Faber's, made in numbers, 1 to 4, 1 being the blackest and softest. Nos. 3 and 4 are most useful to carry for sketching purposes. The lead of all is remarkably even in texture.

Charming work may be produced in pencil if too much is not attempted. For architectural drawings it is remarkably efficient, but when any "effect" on a landscape has to be represented it is almost useless. In working in pencil be sure

and keep the lines firm and sharp. Directly rubbing or a stump is employed all the beauty of the pencil-work vanishes.

Fusain, or *Charcoal*, is a substance but little used in this country, but in France it is much liked, and so popular that many artists have made great reputations entirely through works executed in this medium.

The method of work is completely opposite to that of pencil, for the high lights are wiped out instead of being left blank. In this it resembles oil-painting more than any other medium, and is forcible in proportion.

The charcoal is made in three qualities, No. 1 being the darkest. Nos. 1 and 2 are sometimes dipped in grease to render them more permanent on the paper, and enable the charcoal to be brought to a fine point.

In working with charcoal the masses are put in roughly at first. Then, by the aid of the finger and paper-stump, the surface of the drawing is brought to a pleasing and smooth texture, while sharpness in the lights is gained by picking off the excess of black with bread kneaded up between the finger and thumb. The bread should be about one day old, just soft enough to knead easily, but not wet enough to damp or grease the paper. By bringing this pellet of bread to a fine

point the smallest lights can be picked out with the greatest precision and delicacy.

It is best to begin by rubbing charcoal with the finger over the whole of the paper, sufficiently dark to form the sky. Trees, houses, etc., should then be rubbed in, roughly as regards form, but carefully as regards their relative depth of tone to the sky. A white cow in the foreground should be left whiter than the sky, while the dark trees behind should be made as dark as is possible.

Here is a little sketch, though, on account of the medium in which it is reproduced, it cannot in any way resemble a *fusain* drawing. We will, however, give some hints upon the way in which it should be done in *fusain* if taken direct from nature (Fig. 6).

First, a certain amount of charcoal can be rubbed over the paper, lightest in the centre and getting darker towards the top. This had better be done with the finger-tip, or a very soft stump. Then the horses and man can be drawn in with tolerable care, more attention being paid to accuracy of general proportions than to detail. They should be made as dark as possible. The old tower behind, and the trees, may then be put in, only more slightly, and well rubbed down. The water must be worked in the same way. Now, with the bread pellet and stump, form and life

must be given to the whole. The light near the horizon should be picked out with precision and

FIG. 6.—HORSES DRINKING.

strength by pressing heavily on the paper, and the form of the horse's head brought out carefully. If too much be cut off anywhere, it should be immediately replaced by the point and stumped down to the same texture as the rest. The bright

cloud across the middle of the sky should also be picked out, great care being taken not to make it overlap the old tower or trees. The outline of the tower should be made exact by picking off those parts that in the first drawing have strayed too far, and filling up with stump and point to the true outline. It will be found difficult at first, on account of all this dabbing of the bread pellet, not to make the sky round the trees and tower look spotty; but by the aid of *lightly* touching with the pellet those parts that are too dark, and *lightly* touching with the stump those places that are too pale, perfect evenness of gradation may be obtained. The point, stump, finger, and pellet are used continually; the point to strengthen, the stump and finger to soften and give texture, and the pellet to lighten—till the whole picture is brought into shape. The final darks in the foreground should only be put in quite at the end, with Nos. 1 or 2, and the stump used slightly to give texture. The best stumps are made of paper, of all sizes and qualities of hardness, and are so cheap that, if a little worn or loose, they may be thrown away without compunction.

When finished, the drawing must be fixed at once, as the slightest touch will spoil it. An ordinary scent-vapouriser can be used to distribute a liquid called "*fixatif*" evenly over the surface,

and the drawing is rendered permanent. "*Fixatif*" may be bought at any artist's colourman selling French materials, or may easily be made by dissolving *one part hard white spirit varnish to seven parts alcohol.*

It is very good practice to try and make an even tint on a piece of paper within a space fixed by hard lines. It matters little what form this space takes, a circle, oval, square, or trapezium, but it should have distinct edges, and the tint should be brought up to them sharply. When, by the means above alluded to of darkening the lights and lightening the darker spots, a perfectly even tint seems to have been obtained when seen at the ordinary working distance on a table (about twelve inches) from the eye; then hold up your paper at least two feet off. To your surprise you will discover many unevennesses of a larger kind that you had been blind to before. These again correct, still keeping your paper far off, till perfect evenness is obtained. This exercise completed a few times will give great power to your hand and eye. It seems wonderful that such a beautiful and facile mode of representation should find so few exponents in England. The only drawback to it is that the sketch or drawing must be fixed out of doors on the spot, or very carefully protected even from wind, and this involves a

certain amount of trouble. For studying relative values *fusain* is perhaps the best medium extant, and is even preferable to chalk, which will be next considered.

Drawing in *black* or *red chalk* is much more common here than *fusain*, and is delightful for studying the figure, but for sketching from nature it is not to be compared with charcoal. Chalk is now but rarely used, except in the same manner as pencil. It can be rubbed, stumped, and picked out in a similar manner to *fusain*, but is much more difficult to work in, and cannot be recommended for use in sketching from nature.

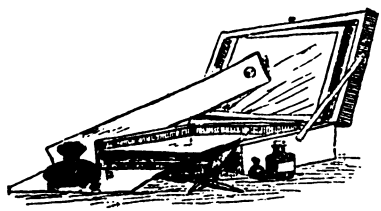

FIG. 7.—ETCHING MATERIALS.

Etching from nature is the last of the black and white media that will be here touched upon. It is very important, as not only beautiful effects may be obtained, but they may be reproduced in great numbers by printing.

The materials requisite are—

A copper plate. (Always obtain the best quality only.)

A dabber of silk or kid.

A ball of etching-ground.

Coarse and fine etching needles.

A mirror is essential for etching buildings or any places where it is desired they should print the right way, *i.e.* that they should be drawn the reverse of nature on the copper-plate. It will be found convenient to have a shallow box made, into the bottom of which the copper-plate can slide. The hand should rest upon a stiff flat ruler that is kept off the copper by the sides of the box. The mirror can be most easily fastened in the lid of the box, and pivoted vertically, so that by rotating it, and also opening the lid by the hinges, any desired spot may be reflected at one side and rather behind the artist. He should of course sit with his back nearly turned towards his subject. This has its inconveniences, for when an artist etches from nature spectators generally come up behind him, so as not to inconvenience him, as they believe, whereas they really and most effectually cut off his view. For trees, etc., the mirror is unnecessary.

Preparing Plate.—The plate is held between the jaws of a hand-vice, and if of small size is most easily heated by being held over a gas or petroleum stove. The ball of etching-ground must be dabbed occasionally on the top till its substance begins to come off freely, then it must be rubbed rapidly over, and the plate should be

taken off before the ground commences to smoke. The whole surface should then be strongly pounded with the silk dabber till it becomes of one uniform brown shiny tint. Before it has time to cool it has to be passed backwards and forwards over a smoking flame, either of a petroleum lamp or wax taper, very carefully, so that the black deposit from the smoke forms evenly and sufficiently quickly to prevent the flame from burning the film. The blackened plate is then ready for use.

It will sometimes be found convenient, if the subject has to be reversed, to sketch it carefully in pencil, and then reverse it on to the plate with tracing paper that has been rubbed over with some white chalk. The outlines should be then drawn in carefully by the point with a firm hand, those of the sky just hard enough to make sure that it is in actual contact with the copper. This can easily be felt. There is a slight but pleasant resistance to the movement of the hand. The point must not be allowed to slide on the surface of the copper, or most probably the "ground" will not be completely cut through, and an interrupted and shaky line will result. For the foreground objects the point should be dug into the copper as deeply as is compatible with retaining the power of making the lines *free* and *bold*, for this is the great advantage etching possesses over

line engravings. Never lose sight of this quality of freedom, but do not let your drawing be loose and careless, for a single careless stroke in etching stands out in a staring way that is not known in a pencil, pen-and-ink, or *fusain* drawing. Even there it is bad enough, but it is not perpetuated by endless copies as in an etching. Always bear in mind that you are not working for a single copy but for a thousand, and try and put into it a thousand times more art and care than into your single pen-and-ink drawing.

In etching from nature it is almost impossible to obtain an elaborate effect. A finished sketch should be aimed at, and each stroke of the point should be made to represent as much as possible.

When every intended line of the work is complete, and after the back of the copper-plate has been protected by Brunswick black or some varnish, the plate may be put into the acid bath. The bath may be of varying strengths, and a convenient one is obtained by taking equal parts of commercial nitric acid (sp. gr. 1·32) and ordinary water. A little old liquid left from previous bitings should be added, or a few scraps of copper, to take off the first edge of its strength, as otherwise it will commence by biting too quickly. When all the lines have been bitten deeply enough for the extreme distance, the plate

must be taken out, dried with blotting-paper, and the distance carefully painted over with "stopping-out" varnish; and when thoroughly dry it should be returned to the bath, that the lines intended to be stronger may be bitten more. By successively stopping-out and biting a great deal of gradation may be given to the lines. The exact amount necessary can only be found out by experience; but some idea of the depth of the lines can be obtained by feeling with the point, and if the acid is of the strength mentioned above, two minutes for the extreme distance and half an hour for the added bitings of the foreground lines, may be allowed. The temperature of the air is here taken to be about 60°, but if higher this exposure will be too long, and if lower it will not be long enough. A very little difference of temperature makes a great deal of difference in the biting. The plate may be cleaned with benzine, petroleum, or turpentine.

Many artists prefer etching with very weak acid when the plate is in the bath. The foreground should then be commenced first, and the extreme distance last, so that by the time the distance is finished the foreground should be sufficiently bitten to be dark enough to come well forward. It is only by the various thickness of the lines that the effect of distance or nearness is

given. The difference of thickness in the lines between the distance and foreground should be very great, much more than is necessary in a pencil sketch, for the printing nearly always levels the strength of effect. A skilful printer, however, is able to make a great deal out of a plate, by leaving or taking the ink film from its surface at his own discretion; yet in that case it is the printer and not the etcher who is the artist.

The "biting" with acid had better be done indoors, and the "stopping-out" should be done as much as possible on the ground, and in presence of nature; for the etcher is then better able to see what parts will require to be least bitten, and he is also sure to add good work to his plate every time he takes it to the ground.

It is impossible to give other than the most meagre outline of the process of etching in this place. Lalanne's beautiful little book, translated into English (which can be obtained through any artists' colourman), will be found to do full justice to this exquisite art.

CHAPTER V.

MATERIALS AND APPARATUS, INCLUDING PIGMENTS.

PENCILS, charcoal, chalk, and etching have been described.

Of *paper* it is best to use that of Whatman's manufacture only. A very convenient form for water-colour drawing, is Whatman's paper pasted on to millboard or cardboard, and known generally as Cottam's boards. They are rather heavy to carry in large quantities on a journey, but one or two will be both lighter and more convenient to carry when out sketching than either a block or drawing-board. When larger than half imperial size (21 in. by 14½ in.), they require some support at the back.

Blocks for small-sized sketches.—When many sketches have to be made, as on a tour, it will be found most useful to have them bound like sketch-books at one side, so that each leaf as it is detached goes to form part of a book that is com-

plete when the block is finished. Or it might be furnished with a pocket to put the leaves in as each is removed from the others. Blocks without these adjuncts should be exclusively reserved for use in the house.

Whatman's paper is made with four kinds of surface—rough, medium, smooth, and hot-pressed. The first three are known as "Not" paper (*i.e.* not hot-pressed). Neither the first nor last should ever be used for sketching from nature. The medium quality is the most generally useful. In imperial size Whatman's paper can be obtained in different thicknesses known by numbers that indicate the weight in pounds *per* ream. Thus "90 Not medium," would mean "paper not hot-pressed, medium grain, and weighing 90 lbs. to the ream." For small blocks this is the most useful weight. Paper as light as 60 is made, but is only suitable for sketch-books. Again for sizes over $\frac{1}{4}$ imperial, it is as well to use a thicker or heavier paper, such as 140 Not. Large-sized paper is made, called double Elephant and Antiquarian, but these are too large for the convenience of amateurs sketching from nature.

Drawing-boards are best when made with a frame furnished with small points that fasten the paper to the board. The paper should be put on wet, and several sheets may be wetted and

stretched together. When everything is dry the positions of these sheets may be easily interchanged, so that several drawings may be carried about on the same board, and each one worked on at pleasure. It is always best to use the thickest paper with these boards.

Canvas is made of all widths and qualities. For sketching use single prime of a pale greyish hue, as the glare of the white canvas out of doors is very disturbing to the eye. It is better for the canvas to be smooth in surface, and not to show its texture through the work, yet it should not be so smooth that the paint does not "bite" easily. Like paper, a rough-surface canvas marks the work to a certain extent, and makes the pupil think his work is better than it is. The texture should be given by the work.

Paper for oil-painting can also be bought, and is very useful for sketches and studies made for a purpose to which no permanent value is attached. The form of tablet for oil-painting called "*Academy board*" is seldom made of a larger size than "Royal" (22 in. by 19 in.), and is extremely convenient to carry for small paintings. It is pleasant to work upon, but it is only suitable for the slightest sketches, and the colour should be used without varnishes, maguilp, or other mediums, otherwise cracks invariably occur in the sketch that after

a time go right through the priming of the board.

Brushes of small size for water colours are best made of yellow sable set in tin with black handles. Of large size it is scarcely worth while to have them of sable, camel's hair being more easy to handle and far cheaper. Everything should be of the best quality; it never pays in the long run to buy a cheap brush.

For oils, hog-hair brushes should be bought in abundance, and only a few sable, and these of small size. It is as well to have a few very small sable brushes with very long hair for painting reeds, grass, etc.

A really good *Sketching Easel* is a thing yet to be invented. It should be light, strong, steady in a wind, and adapt itself easily to uneven ground. The most generally useful is the French easel with sliding legs. Its only drawback is that, on account of its lightness, it is not very steady in a wind. It is perhaps more convenient to place than most others, and certainly takes a shorter time to put up. All easels should be sufficiently large to enable the painter to work at them standing. Often five minute's work at a sketch in a standing position, for correcting the drawing and tone, is worth a whole morning's work when sitting.

What is known as the "hook" easel is very convenient for oil-painting, where the three legs consist of poles that pass through brass eyes that are fixed to the frame of the canvas itself. Many artists prefer this to all other systems, and it certainly has the merit of great simplicity, though the picture cannot be raised and lowered as easily as with the French sketching easel.

A *Sketching Umbrella* in sunny weather, and where the shadow of a wall or some opaque object is not attainable, is a perfect necessity. It should always be lined with some dark colour, so as to make it quite opaque, otherwise it is worse than useless. The usual semi-transparent brown holland umbrellas should be studiously avoided, as the glare that passes through them on to the paper or canvas entirely precludes the possibility of seeing the tone of the work in the picture.

Tents are made in many forms, but all are comparatively useless, the trouble of taking them to the spot, putting them up, and then afterwards removing them, is too great for artists engaged in sketching from nature, even if there was not the difficulty (before touched upon) of lighting the drawing inside the tent.

Sketching Stools are made in great variety. The best to sit upon is the ordinary camp-stool, but the easiest to carry is the three-legged stool

which folds into a stick that can be strapped to the easel. The seats of these stools are scarcely ever made strong enough, and it is best to have one made of leather by a saddler, or else carry a spare seat or two.

There is a combination of easel and stool that is much used by some people. It has the great drawback, however, of fixing the artist at one level and one distance from his work, and hence cannot be recommended.

Pigments are the most important materials in sketching in colours. Although there is an immense variety of them, comparatively few can be here recommended. Use as few as possible, and the best work generally results. The permanency of colours is a subject that has been but too little studied until lately. It was the serious fading of many of Turner's works (especially in water-colours) that awakened the general public, and particularly artists, to a sense of the importance of learning what colours were permanent and what were fleeting.

The following colours may be used with tolerable safety. Those marked with a P are practically permanent:—

Reds.	*Yellows.*	*Browns.*
P. Vermilion.	P. Deep } Cad-	P. Burnt Sienna.
P. Venetian Red.	P. Medium } mium.	P. Raw Umber.
P. Indian Red.	P. Lemon Yellow.	P. Burnt ,,

Reds.	*Yellows.*	*Browns.*
P. Light Red.	P. Aureolin.	P. Sepia.
P. Carmine Madder.	P. Yellow Ochre.	P. Vandyke Brown.
P. Rose ,,	Raw Sienna.	P. Lamp Black.
Crimson Lake.	P. Naples Yellow.	P. Purple Madder.
	P. Strontium.	P. Brown ,,
		P. Cologne Earth.
		P. Mummy.

Greens.	*Blues.*	*Whites.*
P. Cobalt Green.	P. Real Ultramarine.	Flake White.
P. Malachite Green.	P. French ,,	P. Zinc ,,
P. Green Oxide of	P. Cobalt.	P. Chinese ,,
Chromium.	P. Ultramarine Ash.	Bismuth ,,
	P. Cerulium.	
	Antwerp Blue.	

It will be observed how very few *greens* are here put down though so many are manufactured. Most of them are very fleeting and unnecessary, as nearly all greens that are required in painting can best be made by the mixture of blue and yellow.

In the list of *reds* one of the most beautiful, viz. carmine, is left out. It is about the most fleeting of all colours, and should never be used. Carmine madder takes its place sufficiently. Crimson lake is not fleeting, but is liable to turn dark, and hence should only be used where such a change is not of much consequence, as in shadows.

Of the *yellows* the well-known gamboge and Indian yellow are absent. They are both very fleeting colours, the latter especially, and should

never be employed. Lemon yellow is not a very permanent colour, though very nearly so when mixed with others. It is only slightly fleeting, but its whole colour never goes, so it is much used, especially as it is the most delicate and useful yellow we possess.

The *browns* call for no special remark, except that there is a great deal too many varieties of them.

Of the *blues*, we have omitted the useful indigo and strong brilliant-coloured Prussian. Neither of these should ever be used; they both turn rapidly black, and the former finally fades. Antwerp blue can generally be made to take the place of these, but should be used sparingly, as it fades slightly. It is also dangerous to mix with the cadmiums or Naples yellow, as the mixture turns black. Real ultramarine is the only perfectly permanent blue, but it is too expensive for ordinary use. The French blue can be employed instead, and is practically permanent, though it fades slightly in course of time. Cobalt, the most useful blue in distances, has a slight tendency to turn green after a long time, especially in oil-colours.

Of *whites*, the most useful for oils is, without doubt, flake white, though when exposed to the air it turns gradually black. This can be pre-

vented in oil-colours by varnishing, but it is quite useless in water-colours. Zinc white is the only perfectly permanent white, but it is so thin that it is very difficult to handle. The densest is made by Windsor and Newton, but even then it is unpleasant to paint with. Chinese white, the water-colour preparation of the same material, is most useful, and it is quite safe when properly employed. Bismuth white is scarcely ever used.

Of *mediums*, use as little as possible. It is necessary to rub some drying oil over a first painting before the second is applied, but it should always be cleaned off as much as possible. If we want to thin the colour for fine sable brushes, when putting in small branches of trees, foreground, rushes, etc., a little *amber* or *copal varnish* thinned with oil of lavender makes an excellent medium. This may be also used in those places where quick drying is required. Pure *copal varnish* is liable to crack, and *mastic* should not be employed except to varnish a picture after it is dry, as, if laid on before, it will rapidly make the picture turn yellow. In fact all mediums except turpentine have a tendency to turn oil-paintings yellow and finally brown or black through the oxidation of the air. Turpentine dries off completely, and if the pigments were ground with this instead of with oil they would

be permanent in colour, but would have no cohesive strength. It has also the disadvantage of bringing the different pigments when mixed into such close juxtaposition that chemical action is set up, and the colours alter or destroy each other. The same pigments, when mixed with linseed oil, have no tendency to act in this way. The object of varnishing is to keep out the air, as it is the active agent of destruction. This is best done about a year after painting, when the picture is dry, first covering it over with a very thin coating of *copal varnish.* In about a week cover again thickly with *mastic.* The copal will not crack when thus protected from the air. When the mastic is dirty or yellowed it can easily be cleaned off with spirit, the thin film of copal completely protecting the picture from being cleaned away in the process.

CHAPTER VI.

CHOICE OF COLOURS FOR SKETCHING.

EVEN with the small list of pigments given in the previous chapter there is such an abundance of choice that it is necessary to give a beginner some idea of the best to choose for special purposes. It is extraordinary with what few colours a great result can be produced, twelve or fourteen being the utmost any one requires for producing the most complicated effects of colour. In fact very few artists are able to use more, for if they have them in their box they are never likely to use them all in one sitting, or even over one picture. A new colour usually takes the place of an old one, which is discarded for the time being.

The subjoined is a list of the palettes as used by some of our principal artists, and it will be observed with what very few colours they contrive to give their effects :—

LIST OF PALETTES, 1879.

Sir F. LEIGHTON, P.R.A.

Landscape.

(14 colours, 3 supplementary.)

Ivory Black.
Cappah Brown.
Burnt Sienna.
Raw *do.*
Roman Ochre.
Yellow *do.*
Jaune de Naples (French).
Aureolin.
Cadmium.

(*Supplementary.*)

Lemon Yellow, Pale and Dark.
Flake White.
Vermilion.
Venetian Red, Indian *do.* } *supplementary.*
Rose Madder.
Cobalt.
Emerald Oxide of Chromium.

(NOTE.—*These colours are given in the order in which they are placed on the palette.*)

For Skies.

Cobalt.
Pale Lemon.
Vermilion.

For Flesh.

Cobalt *and* E. Oxide of Chromium } *Mixed with white in gradations.*
Vermilion, Lake } *Mixed with white in gradations.*
Yellow Ochre.
Roman *do.*
Burnt Sienna.

ALMA TADEMA, R.A.

(13 colours).

White.
Naples Yellow.
Yellow Ochre.
Raw Sienna, *or* Brown Ochre.
Cadmium (*rarely*).
Orange Vermilion.
Chinese *do.*
Light Red, *or* burnt Yellow Ochre.
Madder Lake (*seldom used*).
Burnt Sienna.
Cobalt.
Green Oxide of Chromium.
Ivory Black.

VICAT COLE, R.A.

(14 colours).

(*All these colours are permanent, and may be mixed together freely without fear of deterioration, as they do not act upon each other chemically.*)

Zinc White.
Cobalt Green.
Cobalt Blue.

Ultramarine.
Lemon Yellow.
Yellow Ochre.
Raw Sienna.
Burnt *do.*
Light Red.
Indian *do.*
Madder Lake.
Raw Umber.
Cadmium Yellow.
Cappah Brown.

J. C. HOOK, R.A.

(*Figure.*)

White.
Naples Yellow.
Yellow Ochre.
Roman *do.*
Vermilion.
Indian Red.
Rose, *or* Crimson Madder.
(Deep Lemon Yellow *and* Cobalt, *mixed.*)
Purple Madder.
Cobalt.
French Ultramarine.
Vandyke Brown.
Plumbago.

(*Landscape.*)

White.
Naples Yellow.
Deep Lemon.
Yellow Ochre.
Roman *do.*
(Deep Lemon Yellow *and* Cerulium *or* Cobalt, *a mixture.*)
Cobalt.
French Ultramarine.
Vermilion.
Indian Red.
Purple Madder.
Vandyke Brown.
Plumbago.

(*Exceptional.*)

Real Ultramarine.

ORCHARDSON, R.A.

(9 colours, 5 supplementary).

White.
Lemon Yellow.
Yellow Ochre.
Vermilion.
Indian Red.
Crimson Lake, *or* Madder.
Vandyke Brown.
Antwerp Blue.

(*Supplementary.*)

Cadmium.
Raw Sienna.
Light Red.
Gold Ochre.
Black.

W. W. OULESS, R.A.

(11 colours, 2 supplementary).

Flake White.
Lemon Yellow (*not for flesh*).
Yellow Ochre.

Raw Sienna.
Burnt Sienna (*never for flesh*).
Raw Umber.
Vandyke Brown.
Ivory Black.
Extract Vermilion.
Ordinary *do.*
Pink Madder.

(*Supplementary.*)

Cobalt.
French Ultramarine.

PETTIE, R.A.
(11 colours, 4 supplementary).

White.
Lemon, *or* Yellow.
Raw Sienna.
Yellow Ochre.
Cadmium.
Vermilion.
Crimson Madder.
Cobalt.
Vandyke Brown.
Ivory Black.

(*Supplementary.*)

Purple Madder.
French Ultramarine.
Antwerp, *or* Prussian Blue.
Caledonian Brown.

H. STACY MARKS, R.A.
(12 colours, 4 supplementary).

White.
Naples Yellow.
Yellow Ochre.
Brown *do.*
Vermilion.
Light Red.
Cobalt.
Antwerp Blue.
Burnt Sienna.
Raw Umber.
Caledonian Brown.
Black.

(*Supplementary.*)

Lemon Yellow.
Cadmium.
Oxide of Chromium.
Madder Lake.

LUKE FILDES, A.R.A.
(14 colours, 7 supplementary).

Flake White.
Yellow Ochre.
Roman *do.*
Raw Sienna.
Citron Yellow.
Light Red.
Cobalt.
Ultramarine Ash.
Terra Verte.
Oxide of Chromium.
Brown Madder.
Bitumen (*much used*).
Verona Brown.
Ivory, *or* Blue Black.

(*Supplementary.*)

Yellow Lake.
Burnt Vermilion.

Rose, *or* Carmine Madder.
Raw Umber.
Caledonian Brown.
Real Ultramarine.
Emerald Green.

PETER GRAHAM, A.R.A.

Identical with Pettie's, except

Ultramarine (Real).
Oxide Chromium.

and occasionally

Black Lead, *for skies.*

VAL. PRINSEP, A.R.A.
(11 colours, 2 supplementary).

Flake White.
Lemon Yellow.
Pale Cadmium.
Raw Sienna.
Vermilion.
Rose Madder.
Indian Red.
Venetian *do.*
Cobalt.
Antwerp Blue.
Oxide of Chromium.

(*Supplementary.*)

Naples Yellow.
French Ultramarine.

MARCUS STONE, A.R.A.
(10 colours, 5 supplementary).

Flake White.
Yellow Ochre.
Raw Sienna.
Burnt *do.*
Vermilion.
Indian Red.
French Ultramarine.
Raw Umber.
Terra Verte.
Ivory Black.

(*Supplementary*).

Cobalt Green.
Caledonian Brown.
Lemon Yellow, *or* Cadmium.
Crimson, *or* Rose Madder.
Field's Extract of Vermilion.

COLIN HUNTER (15 colours).

White.
Naples Yellow.
Lemon *do.*
Yellow Ochre.
Raw Sienna.
Cadmium, pale and deep.
Vermilion.
Rose Madder.
Cobalt.
Antwerp Blue.
Burnt Sienna.
Madder Brown.
Vandyke *do.*
Caledonian *do.*, *or*
Cappah *do.*

For what is ordinarily known as "Sketching from Nature," viz. landscape painting, it would scarcely be possible to have a better list than Vicat Cole's. Perhaps for quite a beginner it would be well to suppress Raw Sienna and Indian Red, for they are colours rather difficult to work with, and our number of pigments would then be reduced to twelve.

For *Water-Colour Sketching* the denser colours must not be used. A very useful list is the following:—

Reds.	*Yellows.*	*Browns.*
1. Vermilion.	4. Yellow Ochre.	8. Burnt Sienna.
2. Carmine Madder.	5. Lemon Yellow.	9. Sepia.
3. Crimson Lake.	6. Middle Cadmium.	10. Purple Madder.
	7. Aureolin.	

Blues.	*Supplementary.*
11. French Blue.	13. Blue Black.
12. Cobalt.	14. Antwerp Blue.

With these almost any effect of colour that is seen in nature can be imitated. If Chinese white be mixed with all the colours, as when grey paper is used, then Nos. 2, 4, 7, 9, and 14 should be suppressed as too transparent. For, if they be mixed with the Chinese white in sufficient quantities to colour it well, they will in time (the course of years) sink into the white and lose nearly all their strength. Instead of these we should use Indian red, burnt umber, and cerulium.

This does not make up the full number fourteen, but only twelve. It is well to work in *tempera* (*i.e.* solid with Chinese white) with as few colours as possible, as the tendency to produce muddiness with the mixture of many colours is far greater in solid than transparent water-colours. It should also be recollected that with tempera the colour should be laid on at once as nearly as possible what it is intended to be when finished, and not touched afterwards. Beware of washing one colour over another, especially if the former be mixed with white. Dulness and muddiness is almost sure to result. A transparent colour may be washed over an opaque one to intensify it or alter it slightly, but it must be done with extreme caution.

There is a prevalent idea that water-colour paintings are not so permanent as oils, that they have a greater tendency to fade. This is certainly erroneous, if the colours be rightly chosen, and then water-colours, if properly protected from damp, are even *more permanent* than oils, as there is no medium that turns dark with the air. Damp, however, is the great enemy alike to both. With water-colour it soon produces mildew, and with oils it finally rots the canvas upon which the picture is painted. If the picture is very valuable it may be worth while to remove the old canvas

and put new in its place. As this cannot be done with water-colours care should be taken to make the frame as dust and damp proof as possible.

The only *medium* required in water-colour painting is water. Though many are sold and seem at first to be useful, the practised artist very soon puts them on one side. Gum, for "bringing up" the shadows, should be avoided as it is certain to crack and spoil the picture. Water-colour varnish may be used for this purpose, but generally ends in yellowing the parts covered. A transparent and very permanent species of varnish may be made by dissolving isinglass in boiling alcohol, but it dries up so quickly in bottle that few will persist in its use. A thin solution of isinglass in water washed over a water-colour will add greatly to the transparency of the pigments, and fix it permanently when work has to be done over it.

All these schemes for making water-colours *stronger* will have but a transitory interest to most artists, as they will soon learn that strength is got by a just regard to the *relative* colours and tones, and not to the particular brilliancy or intensity of all the colours.

CHAPTER VII.

ON COMPOSITION AND SELECTION OF A SUBJECT.

IF two artists choose the same subject, as frequently happens at well-known places abroad, and both are conscientious workers, it is, nevertheless, very unlikely that they will produce pictures at all like one another, though both may be equally like nature, generally one will be much better in composition than the other, simply because the artist who did it knew most about composition, and therefore chose his position best. This is even more the case with photography than sketching. We frequently see photographs of places that form the most charming pictures, but more frequently we find them not forming any picture at all, though we all know their subjects to be beautiful.

A knowledge of composition is very important, and even a few rules are very useful. The two sides of a picture should nearly balance each other, either in interest, or mass, or both combined.

The most pleasing compositions are those where the masses do not balance each other but the smallest mass should have the greater interest. One of the simplest forms of composition may be seen in an egg laid sideways and illuminated by one point of light. A mere egg could scarcely be called a picture, but Fig. 8 is one, because

FIG. 8.—EXAMPLE OF EGG-SHAPED LIGHT AND SHADE.

FIG. 9.—DARK AGAINST LIGHT.

the distance on the left is sufficiently interesting to balance the strong mass on the right. In

this instance dark is taken encircling light, but the reverse is equally good as in Fig. 9. When the composition of the ground is unavoidably one-sided (as in almost any view of Gibraltar, for example) interest may be given by clouds or by large figures in the foreground, or both (Fig. 10).

FIG. 10.—GIBRALTAR.

The great use of foreground figures is to add an interest to the picture in the right place.

In Fig. 11 is a drawing of the Porte Saint Croix at Bruges, a delightful old gate, and full of lovely colour; yet when drawn by itself it is one-sided in composition, and poor as a subject. To centralise the picture, introduce to the right one of those old Flemish barges so often seen on the canals in Belgium (see Fig. 12). A piece of sail-cloth has been spread to protect the steersman from the hot mid-day sun. It is now late afternoon, and the barge has come to rest for the

night and is moored to the right bank. The

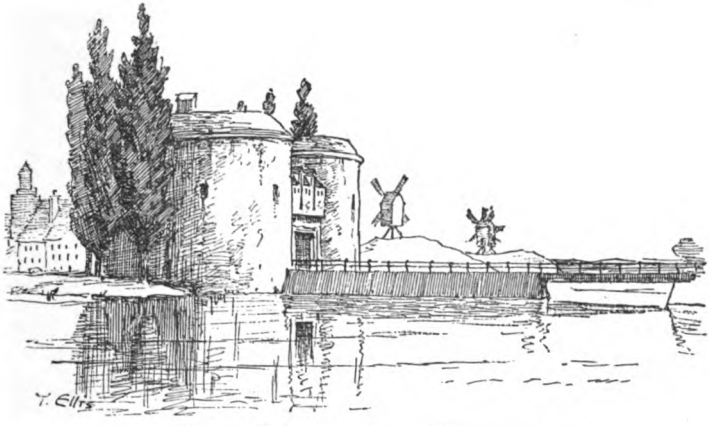

FIG. 11—A STUDY OF BRUGES WATERGATE.

womenkind have taken the opportunity for washing

FIG. 12.—A PICTURE OF THE SAME.

clothes, and the sailors are looking after the

condition of the rigging. This concentrates the interest too much on the barge, and to make a picture we must have minor interests in other parts also. We will therefore introduce a cart going into the gate, and more barges moored on the other side. Finally white clouds are put in with the greatest mass behind the dark mast of the front barge, and our picture is complete.

A picture or sketch may be composed by lines as well as masses; such as *Calais Pier*, and many others by Turner. The lines should always be in curves that have a tendency to run to two balancing points. The curves should, if possible, never be a part of a circle, but be some irregular, yet true curve, tending towards parts of ellipses, hyberbolas, or cycloids. Such curves we can trace in Fig. 12.

To form a good composition, not only the masses combined with interest must balance, but the light should be as much concentrated as possible upon one point and the shadow on another. The egg is a perfect example of this, but is too rigid for pleasantness, and all rules must be a little elastic. It is a great mistake to *force* the light and shade into points unlike nature; but the subject should be chosen so that it does so of itself. In nature, unless the subject is artificially illuminated, the light has a

tendency to arrange itself in planes of different values. Thus, the sun shining straight on to a flat field illuminates it nearly equally all over; and it is a bad and false system to improve upon nature by lighting the field strongly in one central spot and keeping every other part lower in tone.

It is unfortunate for beginners in art that so great a man as Rembrandt should have practised this system of grouping lights and shades to the extent he did. It is extremely fascinating, and inside a room or house it is perfectly just and true, but in the open air, and especially in sunlight, it is never true, though Rembrandt, who had contracted a *habit* of lighting his pictures and figures this way, actually carried the same out in his picture of the *Good Samaritan* in the Louvre. So much worshipped is this great man, that any number of excuses have been framed for this untruth, and it has been copied by modern artists over and over again. The vicious habit of *forcing* the lighting of a landscape is much indulged in by the modern French and Flemish schools. French artists, with whom the writer has expostulated upon its great prevalence in their school, admitted freely that it was not in nature, but argued that it was *necessary* for a *picture* that it should be so arranged. It is a

rough and ready way of getting interest concentrated on one spot where it would not be otherwise; but as it is artificial it should not be practised, especially by a student sketching from nature. That it is not necessary to a good picture is amply proved by many of the best English and French landscape pictures; those by Millais, Daubigny, and others do not contain it. Yet if the light happens to be concentrated in nature upon one spot, as in a deep wood, or between lofty crags, or where a gleam of sun passes between a rift in dark and stormy clouds, *then* it is beautiful and should be copied exactly, for it is natural and not forced. For this concentration of light is a beautiful thing in itself, but when it *could not* possibly happen in nature its effect is totally incongruous and militates against truth and good taste. It is not uncommon to see in France moonlight pictures wherein the light falls full upon a flat field on which, near the middle, are some figures. The artist often concentrates his light on one spot near the dark figures to such an extent that to be natural the ground must be almost in a liquid condition. It is very effective, but such a "dodge," for it can be called by no other name, should be avoided.

Of course, when the greatest dark and highest

light come in juxtaposition the strongest effect is produced in a picture, yet this should always be got naturally, not artificially. We have it in Fig. 9, where the figures come against the sunset, and again in horses drinking (Fig. 6, p. 31).

Some of the easiest things to group are boats and ships on the sea. They may be placed anywhere. The different colours of the sails and hulls permit the lights and darks to be grouped even when everything is in the full glare of the sun. The play of light on the water, the forms of the waves if the sea is rough, and the reflections when it is smooth, all lend themselves easily to grouping of the most complicated and delicate kinds.

In all compositions there should be one chief point of interest. If it be large there is no limit to the number of subsidiary points of interest, graduating from the principal one down to those that are of very small value. In a sketch it is advisable not to put too many points of interest, especially for a beginner, yet he should always have more than one. This may be taken as marking the difference between a study and a sketch, for in a study the only thing aimed at is to do some particular thing with the utmost realism. The study of a figure will be of the figure alone, but a pleasing sketch of the same will

introduce some characteristic feature of interest in the background or foreground. For example (Fig. 13), here is a man asleep, who by himself would be sufficiently uninteresting, but by the addition of surroundings a most charming and interesting sketch is made. We learn that as there is no wind

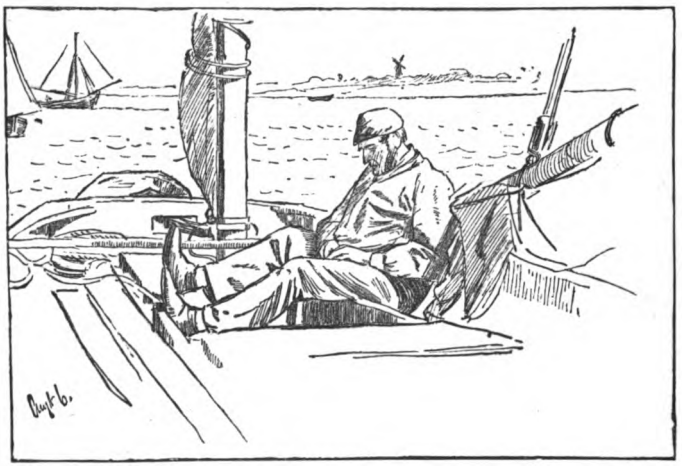

FIG. 13.—MAN ASLEEP (BY H. S. M.)

he has fallen asleep at the tiller, from having nothing to do. The near sail hangs idly, a small boat is drawn up on the beach, and there is not a person moving. A delightful little incident, carrying out the calm of the picture, is the motionless windmill at the top of the slight rise in the distance.

A sketch of a tree would have some other trees lightly indicated behind, some sheep in the

shade, birds, or some other object. A sketch of a cottage might have some one coming out of the door. A sketch of a ship might show sailors aloft, a little boat on the sea near, or scudding clouds overhead, with seagulls sailing through the air.

But it is not necessary to have life in a sketch.

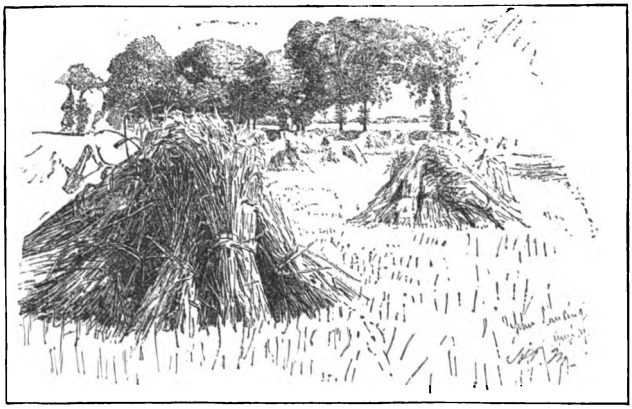

FIG. 14.—SKETCH OF A WHEATFIELD (BY H. S. M.)

Here is an example without it (Fig. 14). This is a charming little sketch of a wheat-field by Mr. Marks, wherein the trees in the background, with the field beyond and the numerous little stooks, go to make it full of interest, though there is no life whatever.

In all composition we should be careful not to put in incidents that are not likely to take place in

nature, such as an elaborately-clouded sky with the landscape below in full sun ; huge pieces of wreck from an old line-of-battle ship of a hundred years ago in the foreground of a picture of modern boats painted only yesterday ; Bedowee, in full fighting costume, with long guns and still longer spears, riding up a street in Cairo or Jerusalem ; or an Italian peasant in gala costume working in the fields. Or again, in landscapes with strong effects, do not put long and strong shadows on the ground in a picture where the sun's disk is already half down, or bright high lights on the edges of things just below the moon, when near the horizon, or a ship in full sail running fast through calm water, etc. etc. Many other examples might be quoted of most common mistakes, that show a total disregard of what is likely to happen in nature, and a gross ignorance and complete want of careful study or thought.

In former times nature never seemed enough for the artist. He always added to it to make it richer than he found it. Now we know a picture may have all the requirements of a good composition and yet may be perfectly natural. The great spread of instantaneous photography has made this abundantly plain. If we look over a number of instantaneous photographs we may pick out many that in composition and effect are beautiful

pictures, and there is no possibility of contrivance in these as there is when the incidents are arranged for the slower processes of photography. It is curious to notice how the less the figures are aware that they are being taken, in other words, the more natural the composition is, the more beautiful it often becomes. Not but what there are many more examples of bad than good composition, but when it is good it has a charm about it that is only possessed by the works of the greatest masters.

We have already stated that shipping composes itself easily. This is very well seen if we look at

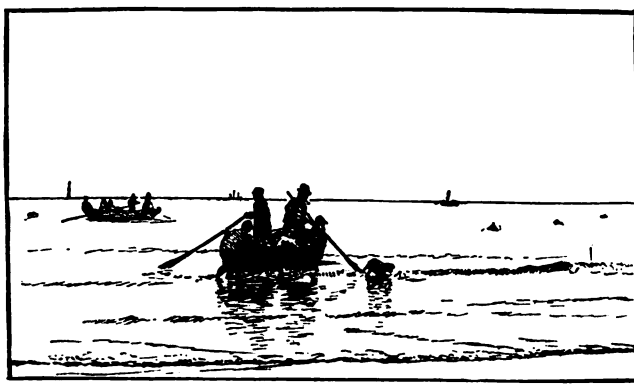

FIG. 15.—PUSHING OFF SHORE.

a number of instantaneous photographs of water subjects. We can generally pick out some good ones. Here is an example (Fig. 15). The

men pushing off in the boat of course forms the principal object in the picture. They would seem to be a little too much to the left for free composition, and the boat on the left helps to disturb the balance and put it even more towards that side, but the point of interest made by the poor dog that is being sent unwillingly home, combined with the little boat in the distance, and row of floats marking the net, again centralise the composition without effort or stiffness. This illustration is reproduced from a tracing made direct from the photograph, and is not altered from it in the slightest, so that we have a real piece of natural composition.

Below, Fig. 16, is another instance, also traced from an instantaneous photograph. The subject is a road on the outskirts of Cairo. The town is seen in the distance cut off from the rest of the picture by a horizontal flood-bank. Over this peasants are seen descending and forming a curved line towards the front of the picture. The figures that are in the extreme foreground look as if they had been placed there on purpose to balance the composition. Three women are talking together, but it is difficult to make them all out, as they are covered by "*melayahs*," and make a confused mass with the bundles they have been carrying. The man on the right mounted on a donkey, which

turns its head to look at the women, completes the composition in an unconventional manner.

FIG. 16.—NEAR CAIRO.

There is a pond of water behind him to the right, with swallows flitting over it, while on the extreme left there are cultivated fields with spring vegetation.

Selection of a Subject.—It is strange what a long time it takes before the beginner can learn to choose a subject that composes well. Details attract him too much, such as a splendidly rugged trunk, a beautiful group of flowers, a charming reflection, or a most rustic cottage, which one and all rivet his attention regardless of surroundings, and he is surprised when his sketch is done how poor and uninteresting it looks if put upon a wall

or beside other and better compositions. We should always regard general grouping first and special interest of detail later. An admirable way of doing this is to half close the eyes, which causes the general grouping of lines and light, shade and colour, to become more easily visible on account of the attention not being drawn off by the detail. It is also a great assistance to put up the arm in front of the face, holding the part from the elbow to the wrist horizontally, and to move it up and down until you see where the subject had better be cut off for the bottom of the picture. Then the other hand may be moved along it vertically to see where the sides had better come. Sometimes the subject seems a beautiful one, as a rich and splendid bit of heather in full bloom, with perhaps some cottages and fir-trees at a little distance, rather on one side, and distant hills beyond. Yet we find it will not compose into an interesting picture, and we try in vain the moving of one arm up and down, and of one hand backwards and forwards. Suddenly a man and loaded donkey emerge from the cottage gate and come slanting across the picture towards us, a little child stopping at the door to see him off. Immediately a good composition appears, and we only have to copy that to secure our picture. However, most probably nothing appears at all,

and then we have to put our man and donkey in from some other place, but till we have imagined him it is as well not to begin our sketch unless it is indeed a mere study of heather to be used on some future occasion. In such case it should be made as finished and as careful as possible, so that in copying it we should approach as nearly as may be to working actually from nature. A study is then always done for a special purpose, of use, and ought not to be shown. You may do it to improve yourself in drawing a special thing, and may make many of them, but only show them to a master, or some one from whom it is desired to get information, and not for the purpose of giving pleasure to others, for in that you will certainly fail. A study may be produced for the purpose of using it afterwards when painting a picture, but this is going beyond the function of this book to consider.

The French consider that a landscape is no picture unless there are *three planes* or parts—the first plane or foreground, the second plane or middle distance, the third plane or extreme distance. An endless variety may be given to the composition by varying the size and importance of the three planes, but they should always be there.

If the *third plane* be missing a close and shut-in feeling is produced. A little peep of distance

should be got in somehow or other, though if this cannot be done a fine sky will sometimes act as a third plane.

If the *second plane* is not seen the effect is theatrical. Though in nature occasionally we may have a fine landscape without a visible second plane, we know and feel it must be there. This feeling cannot be put into a picture, but it can be suggested by an eagle or floating cloud.

If the *first plane* or foreground is omitted all strength goes out of the picture.

Lastly, if *both* the second and the third planes are wanting, the sketch is neither landscape nor picture, it is only a study. And even in a mere study (to be used perhaps as a background for figures) there had best be some break or hole, some gap in a hedge, an open gate or a window in a wall through which you can catch a glimpse of distance.

The advice of a celebrated picture-dealer to a young landscape artist was, "Never paint a picture with a shut-in composition. People inside rooms like to have pictures which when they look at they can imagine themselves seeing *out of* to something bright and fresh beyond."

To *choose a subject* well, you should perpetually think of how it will *compose* in your sketch either with or without the accessories of figures or

strong effect. The most interesting sketches are those which depend upon effect or figures for their strength.

Figures play so important a part in composition that it is as well to consider them in a separate chapter.

CHAPTER VIII.

ON FIGURES IN LANDSCAPE.

To place a figure well in a landscape without having it on the spot, so that not only it composes well but seems to stand in its place on the ground, is really a most difficult thing. Many people never learn to do it. Their figures are either too large or too small for the place they occupy.

We must have a feeling for perspective in order to place them well as regards standing in the right place for their size. To get this feeling it is as well always to introduce figures by the rules set down in the chapter on perspective (p. 16) whenever a perspective drawing is attempted. Another way is to make some one stand on the spot where the figure is intended to be introduced, so as to get the size, which should then be measured most carefully against the distance.

The three small drawings, Figs. 17, 18, 19, from sketches taken by Mr. Marks for this very

purpose, will serve to illustrate this more fully. The position of a figure six feet high against the horizon at a distance of thirty feet, seen when the artist was standing, is represented in Fig. 17. The same figure at the same distance, drawn when the artist was kneeling, is shown in Fig. 18. Observe how in the latter sketch the landscape is reduced in vertical height, so that the horizon

FIG. 17.

FIG. 18.

FIGURES IN LANDSCAPE (BY H. S. M.)

comes about the centre of the back instead of at the shoulders as in the former sketch. The vertical reduction is proportionate throughout the landscape; for example, the spaces from the figure to the gate, and from the gate to the hedge beyond, are reduced in the same proportion as the total height. Now if we had drawn our landscape as in Fig. 18, and then at the place where we have introduced the figure we had put one whose shoulder only reached the horizon, it would

look too small and be too small,—though with a single figure this would not be so evident as if there were a second figure correctly put in somewhere out by the gate. If the field is flat, and they were drawn by the artist when he was standing, their shoulders ought to be both on the horizon ; or, if the artist was kneeling, the horizon should cut the same part of their backs.

Where the ground descends a little the horizon will come higher, as in Fig. 19, where the figure was thirty feet off. In fact a little rise and fall of the ground will make so much difference in the relative position of the head of the figure and the horizon, that it is almost impossible to put it in by rule if the ground is at all uneven ; yet if figures are placed incorrectly they do not look right. They have to be introduced very much according to the feeling of the artist as to what is right.

FIG. 19.—FIGURE IN LANDSCAPE (BY H. S. M.)

If, like Mr. Marks, the artist has an obliging friend who will sit and stand at various distances, it will be most excellent practice to draw him over and over again. He may not be pictur-

esque, but he will be far better practice than the most picturesque figure put in those places on the picture drawn from nature, but not on the spots in nature indicated. This practice is of course exclusively for study, the drawings are not for show. A beginner need not mind this, as nothing he does will be really worth showing.

For the right introduction of figures, it is necessary that they should be well, even if roughly, drawn. It is best for the student to go through a regular course of figure-drawing from the nude at some school of art. Take every opportunity you have of drawing figures, both from nature and from memory, directly after seeing them, trying, in the latter case, to catch the *character* more than to make a pretty sketch. Never copy. It utterly stunts imagination and self-dependence. It is important not to do this, as in the long run you must depend upon yourself. A master is of use to beginners to show them how to advance step by step, but a time will come when they will have to run alone or not at all. It is best then to get into the habit of depending on yourself early on. Be self-reliant, but never forget to be at the same time humble, for your best attempts will be far behind the great masters, and *very* far behind Nature.

Nearly every beginner has a tendency to make

the head of a figure too large, the legs too short, and the feet too small. This arises very much from the fact that people seldom notice any one carefully unless they are standing close by them. They are thus seen in violent perspective, and the head being nearest appears unduly large, with the feet proportionably small. Place the figure at least fifteen feet off when drawing a full-length, or else place it on an elevation, so that your eye is nearly on a level with the centre of the body, as in this way exaggeration by perspective is reduced to a minimum.

To show the effect of placing the eye at different heights relative to the figure, here are two sketches traced from photographs taken nine feet from the sitter at two different elevations (Figs. 20 and 21). The first sketch represents the appearance of the figure with the eye four feet from the ground, or about the height of the eye of an ordinary sitter. The head and upper part of the body appear large for the legs, and the hands look particularly big as they are so close to the eye. Most beginners would have made the hands small, even though they saw them large, and would thus have got the drawing entirely wrong at that part, when the simple way would have been to put the figure farther off.

The second sketch (Fig. 21) shows the appear-

ance of the figure when the eye is only two feet from the ground. Observe how tall it makes the figure

FIG. 20.

FIG. 21.

EFFECT PRODUCED BY HAVING A FIGURE TOO NEAR THE EYE.

look because the perspective reduces the size of the head and shoulders. If, then, so much difference in the appearance is produced by a difference of only two feet between the heights of point of view, imagine in what a distorted light the figure would appear if the eye were that of a standing man, five feet six inches instead of four feet, from the ground. The head would appear still larger and legs still shorter, and all beauty would disappear.

The generally received proportion for the human figure is that of Vitruvius, as handed down to us through L. da Vinci, and is given in the annexed illustration (Fig. 22). The length of the whole figure is represented as divided into eight parts. One goes to the head, three to the body to the fork of the legs, and four to the legs, divided in the middle just below the knees. The tips of the fingers should reach half-way between the hip-joint and knee. The length of the hands should equal the length of the face, and the feet should be one-sixth the length of the body.

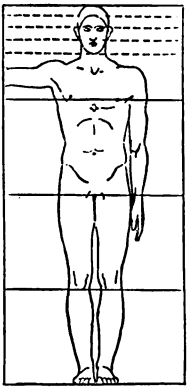

FIG. 22.—PROPORTION OF THE HUMAN FIGURE.

It is very seldom that any one possesses these proportions exactly, though some have been known to do so, but the more nearly they tend towards them the finer or more noble will the figure appear. As a rule, in nature the head is larger, say one-seventh, the fork lower down, and consequently the legs and feet shorter. The hands nearly always keep their place on the legs, and are therefore with the arm longer than the Greek proportion. In fact we generally approach more nearly to the ape than the classical figure above. It is well,

however, always to bear the true proportion in mind, and see how nearly the figure you are drawing approaches them, and then make your study. The length of one-sixth for the feet is scarcely ever found in nature, and if so it looks very large. A proportion of one-seventh is better, *i.e.* a man six feet high would have a foot ten and a half inches, or a woman five feet three inches high, a foot nine inches long. These are very common dimensions, and not at all too small.

It is best to choose rustic figures for a landscape, for, besides the fact that fashionably-dressed people (especially men) look positively ugly in landscapes, the fashions change so rapidly, that in a year or two the sketch will look "out of date," and fail to give pleasure. Children and old people look nearly always well and harmonious in an English landscape, and these luckily, are the most easy to persuade to sit. With a little practice half an hour will suffice to make a very fair study for an introduced figure in a picture, and if the artist is staying in any country place the rustics will soon get used to his asking them to sit, and like it (if not kept too long at a time) when they find that a trifling tip is the result on each occasion.

Sometimes an opportunity occurs of an unconscious model, as in the sleeping boatman (p. 66)

of which we should take advantage. Another example of good rustic figures is given here (Fig. 23). This is also reproduced from another of the clever figure studies of Mr. Marks, and represents two boys, one already asleep, and the other tending in that direction, in the hot sunlight of a summer's day. But it is seldom that any figures we accidentally

FIG. 23.—BOYS (BY H. S. M.)

find to study ever fit into landscapes that we make away from them. Generally they remain on our hands as mere studies, or are worked into sketches by slight addition of interesting incidents. Special figures must be obtained, as a rule, to sit for introducing into a picture, or they have to be drawn without nature, and great indeed must be the knowledge of an artist before he can do that successfully. They should never be large, and

should be more blocked in than drawn in. Animals, again, are even more difficult than figures, and should only be introduced after a great deal of individual study.

Photographs, especially if they be instantaneous, give a great help to the study of animals, and for a black and white drawing they may be sometimes directly copied. (This may be considered as an exception to the rule given above.) Good photographs are always instructive, the drawing is so beautifully correct in details. After turning over many, if they be well selected, it feels almost impossible to look at sketches except by the very first masters. It is said that "a photograph cannot lie;" but this is certainly not the fact. A representation of nature to be good must be true in relative values of light and shade, as well as true in drawing. Now in the former particular photographs are often very wrong indeed. The clearer the air and brighter the colours the farther from nature they are. If, for example, we photograph a dahabieh or Nile boat seen in full sunlight with its white sail shining out dazzlingly against the deep blue sky, and reflected with almost equal brilliancy in the water, we shall get a photograph in which the sail will most likely appear slightly darker than the sky, and the reflection will disappear altogether. Again, a

bright orange dress against an intense blue door will look like a dark dress against a pale door. In actual drawing, also, a photograph will be sometimes misleading, as mentioned (p. 81), and it is well known how a building may be made to look of a monstrous size, when it is really small, simply by contrivance in placing the figures, and the height at which the camera stands, or high mountains may look poor and low by introducing too much foreground.

On taking liberties with nature.—A great service has been done to art by photography. The public are more critical in the matter of character and drawing, and are better able to weed out the bad pictures from the good. At one time artists used to take liberties with nature in a way that would not be permitted for a moment now. The great arch-liberty-taker was Turner. He would put the sun, moon, and stars, into one sky if it helped his composition or interest. He would put trees growing in impossible places, and in making a view of a well-known town would put that which was behind him into the view in front, and he would pile up hills till they were mountains. Any one who now did the same things would not have his pictures looked at. And yet Turner is a great man, and we always gather knowledge and strength from looking at

his works. In early days, he copied nature with an almost slavish care, and the knowledge he gained was so great that he was able to take liberties with nature afterwards, and do it well. When he painted a celebrated hill, and made it appear like a mountain ten times as high, he yet made it seem to be a real mountain, as if he had actually seen it that height. If any one with less knowledge had tried to do the same he would most likely *not* have made it look like a real mountain at all, but like paint and canvas. One of the marks of a great landscape painter seems to be that he can alter nature well. Stanfield could do so, though not to the same extent as Turner, so could Crome, or to go farther back, Claude, and Salvator Rosa. None of these men could have done such work without having previously obtained a great knowledge of nature from careful and minute study.

All great painters, both of figures and landscape, have begun in the same careful way, and the early works of those who were afterwards freest are hard and generally disagreeable from intense study. The same path of study must be followed by the amateur, and though he will not have time to do as much, let him always carry the work in his pictures or studies as far as he can. Very likely he will end in producing a confused,

hard, and disagreeable result. Let him not be discouraged but try again. Take something very simple at first, say a cup and saucer, an apple or other fruit on the table, and go on to things more complicated, such as tree trunks. Then do branches, and finally leaves, and distance beyond them. Above all things let him be careful to get the relative values or tones correctly, for that is the only way of keeping things from confusion.

This subject of relative tones or values is so important that, though it has been touched upon several times previously in this work, it is well worthy of having a chapter devoted to itself.

CHAPTER IX.

ON RELATIVE TONE OR "VALUES."

UPON the true rendering of the relation of the depth of one tone to another depends the whole of the effect of light and shade, and of the "standing out" of one part from another part in a picture. The result of the absence of this truth of rendering is one of the most marked features in the works of amateurs. They think that by making the foreground dark, or the lines thick, they can bring it forward, when perhaps the very reverse is required. Many people again are so intent on studying the form of each individual object in the picture, and making it right in itself, that they forget to compare it carefully with what is around. So much is this the case that the Pre-Raphaelites were quite unaware of the true "value" one object bore towards another. They studied each separately, and consequently their pictures are flat, the foreground does not stand out in the degree it does in nature. To the

modern French school must be given the credit of carrying out the study of values to its greatest refinement.

Rembrandt had a great feeling for it, and may be said to be the pioneer of *relative tone*, as he was the pioneer of etching. In the instance of things lit up by a single point of light he showed a perfect mastery of it in all its details. It is as well to study his pictures for this reason if for no other. Velasquez is far more subtle than Rembrandt in his relations of tone, and his pictures should be much studied, and they may even be copied in black and white, though only for the purpose of studying the relative values. As a painter of nature he stands in marked advance of all the other "old masters." There is vigour and nature in every touch—he is always right in values, right in colour, and right in texture.

To *study values* it is best to commence in the house, as the subject you are about to draw can be made simple. Out of doors things are necessarily complicated in light and shade, for everything continually varies. Here is a very good subject to commence upon (Fig. 24). We have a table with a medium-coloured cloth upon it, rather light than dark. Behind is a slightly darker wall. On the table is a sheet of white paper, and upon it a green glass Greek wine-bottle,

a pear, and a black dabber for etching. It is quite unnecessary to have these exact things for study, only have something white and something

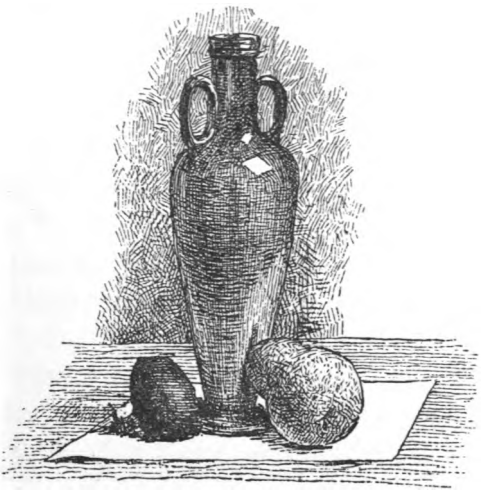

FIG. 24.—EXAMPLES.

black, with two or three colours in between. The scale of tone of the objects in the example run from white to black somewhat thus—the paper, table-cloth, pear, wall, bottle, and dabber. In drawing this use black chalk and a stump.

Begin by drawing an upright line for the centre of the bottle,—it may be an empty champagne-bottle,—and a horizontal one for the back of the table.

Settle the size you are going to make your

picture, and leave about one-eighth of the whole height above the top of the bottle and bottom of the paper.

Draw in the outline carefully as regards the sizes of the objects and their relative position, but not necessarily *neatly*. Be careful to make the sides of the bottle the same size.

Put in the background with strokes as evenly as you can, but going in different directions, as in the sketch.

Rub in the black dabber (it may be a black cherry, black-handled knife, anything really black), and make it as black as you can.

Put in the table-cloth in the same way as the background, only make the lines more horizontal. Leave a perfectly blank space for the white paper.

And now put in the bottle, being careful to leave the high light places.

Rub down with the stump.

Compare each tone in nature with the black dabber as you are doing it, and compare them also in your drawing.

When you think you have got them right, compare them with each other. Note that the top of the bottle is darker than the background and the bottom is lighter.

Do not be too solicitous about the reflected lights. Try and get the *general* tone right.

Always half shut the eyes when comparing values. It is the only way to eliminate the thousand little details that divert the attention from the values.

You will most likely find that, as related to each other and not merely to the black dabber, or to the white paper, your values are considerably wrong. Alter them to look right with each other, but always go back to the black and white, and compare them with those.

Finish with the eyes open, but keep continually comparing the values, both in your study and in nature, with the eyes half closed. Keep putting in with the point, rubbing down with the stump, and picking out with bread, as described before (p. 30) in drawing with *fusain.*

Do many of these studies, varying your light and subject.

There is no such thing as *absolute values* that can be put down on the paper at once and fall all exactly into their places. It is all relative, and depends not only on the light that falls upon your subject, but that on your paper, the intensity of the blackest mark that you can make with your chalk, or the whiteness of your paper. So you will have to try many times, and go frequently over the whole drawing, before you arrive at even a comparatively satisfactory result. When you

have done this you will have learned more about relative tone than from any number of sketches taken out of doors.

You may get a more refined example of values in the study of a glass of clear water placed on the table-cloth. By means of carefully-studied values of different parts of the water against the table-cloth, and *only* by this means can a watery appearance be given to the contents of the glass, even when the drawing is not particularly accurate.

After practising upon many objects in the house, among which may be usefully included casts of heads and hands from the antique, and always carefully studying their values against the background, you may try a sketch from nature out of doors. It would be better still to continue the practice of working in black and white, and not too much detail should be attempted. Avoid getting tired of your work. Keep up your interest, and if colour assists you to do so, use it by all means sometimes, but it is absolutely necessary to do many studies in black and white only, and the more you do at first the quicker you will get on afterwards.

Take at first a subject with the sun rather in your face, so that the objects in front relieve themselves easily from those behind (see Fig. 8, p. 59).

Block the forms in and try and get the "values,"

as seen with the eyes half closed, as quickly as possible, before they have time to change. The time taken ought scarcely ever to be more than half-an-hour.

After acquiring sufficient skill with charcoal, oil colours may be used. The colour will be an additional difficulty, but you should attend less to it at first than to the "values." Make small sketches, about six inches by four, as quickly as you can, without attempting any detail, but carefully noting the values and colours. These are called "impressions," and should be made in great numbers by all landscape artists. It is only thus they can get a true appreciation of natural colour and tone. Their work, after a course of them, will acquire a solidity and strength that it had no trace of before.

Effects with the sun behind the artist are the most difficult, and should only be attempted after considerable skill is obtained in doing sketches full of shadow. Everything depends upon such slight gradation of tone, mixed with a strong shadow here and there, that unless the tones are most carefully studied it would look harsh and unnatural. When there is no sun the values are much more delicate than when there is, and although they seem always the same, yet they are constantly varying from hour to hour.

It requires a great deal of practice and much careful study before the memory is sufficiently trained to remember the values so that they shall harmonise throughout the picture. It is the constant shifting and change of effect that forms the great difficulty in out-door painting, especially in England. This may partly account for the fact that, as a school, we are particularly weak in this respect. Besides, in southern or eastern climates, where the weather is more even, it is far easier, as day after day at the same hour the effect is practically the same. An artist when painting in Italy or perhaps Egypt is often, without knowing it, much more correct in his values than in England, and when afterwards looking through his sketches he is surprised at their vigour, though perhaps without knowing the reason.

A picture or sketch in which the values are correctly represented will *always* make another, where they have not been properly studied, look *poor*, however carefully the details of the latter are worked. Correct values in a picture is also a sign of culture in an artist. *Values are the only means of correctly representing effects.*

The importance of the subject can scarcely be over-estimated, and much and long should be the study devoted to this object.

If you desire to learn more about values and

their importance in art, get Wm. Hunt's *Talks about Art*.[1] It is a book in which you will find manly sound common-sense, mixed with some delightful dashes of American humour, not introduced for the purpose of making you laugh, but because the author could best express himself that way. He has the happy knack of impressing important things on the reader.

[1] Published by Macmillan & Co.

CHAPTER X.

HINTS ON MANIPULATION IN OIL COLOURS, AND STUDY OF PARTICULAR OBJECTS.

1. *Setting the Palette.*—Every artist has his pet way of setting his palette. A good rule, however, is to set the white in the middle of the outer edge, and then the rest in a curved row, beginning with yellow and running through orange, brown, red on one side, and blue, green, and black on the other side of the white. There could not well be a better way. By placing the white on the edge it can easily be combined with any of the other colours, while there is a large space left near the middle for mixing.

2. *Painting.*—Always try and do as much as you can in the first painting. Use the brush full and somewhat flowing, and put the colour on in masses as square as possible consistent with nearly getting the forms of the objects.

Do not mix the colours on the canvas but on the palette, and when you think you have obtained

the right tone and colour put it clean and square on the canvas. This rule in the case of skies is capable of considerable amendment, but for all *strong* work, especially in the foreground, it is necessary to adhere to it closely.

Always use a hog-hair brush, except in the finishing, and obtain clean lines by bringing the different tints close up, and, as it were, pressing one against another. At first it will be very difficult not to make the work look rough. Never mind this so long as it is strong, and it *will* look strong if the relative colours and tones are right.

Colour is as relative as tone, and we may have two pictures that are equally right, and painted in a very different key. One may be cold and another too yellow in its warmth, and yet both represent sunshine, and look perfectly right by itself. Another may be soft in tender greys, or scintillating with brilliant colours, and yet be equally conscientiously done. It depends upon what colour we begin with, what light we work in, and what our temper of mind is at the time.

It is most easy to do a grey picture where, by adding a little of one pigment or another, we can get all our varieties of tone and colour, and it is most difficult and requires the greatest culture to paint one with brilliant colours and yet make it look right and not gaudy. If it looks right it

will give a feeling of life, reality, and vigour in a way the grey one never can. This is always supposing the subject is not all grey in nature, as in fog or mist; in such case, of course, bright colours would be out of the question. In a picture full of brilliant colour, such as one of Fortuny's masterpieces, note what a large part grey and neutral colours play in order to produce the effect. If *only* bright colours are used the picture may look gaudy, but never bright. It is the arrangement of the different colours that gives the brilliant effect, and of really pure bright colour there must be little. A very pleasing effect of brightness is given if the colours are in the proportions of the rainbow. This is roughly eight parts blue, five parts red, and three parts yellow. It is difficult to measure the amounts of different colours at first, and of course the above proportion only holds good for the colours in their brilliant hues. Yellow, for example, mixed with other colours is used nearly all over a picture, but is very attenuated. Red is in all the browns, and blue in all the shadows and blacks. The light to dark in a picture should be, as a rule, three or more to one.

3. *In painting skies* we should seek out the highest light and put that in first, and then make all the rest subservient to it. This is when there are many clouds; but if it be a pure blue sky,

begin at the top with the blue as dark as is intended, and paint downwards towards the horizon, mixing continually with a flake white tinged with yellow ochre. If you are painting a sunset effect, it is best to begin with the brightest part as before and work upwards. A softening tool may be used to get the smoothness of the gradation of a sky, but it is better not to use it if it can be avoided, but paint in the sky twice, the first time very solid, and the second more thinly, with the same colours. This is especially the case if there are many clouds, for then a softening tool should never be used.

It is a very good plan to make "impressions" of skies only, as before recommended for landscapes on small pieces of canvas. Have these always ready pinned in the lid of your paint-box, and when you see a good bit of cloud or a beautiful effect of light, take a rough sketch of it, always attending more to the relative "values" of colour and tone than to the exact form. In this way, and only in this way, will anything like a true knowledge be obtained of sky, which is often, if not generally, the most important feature in a landscape. After doing many of these, perhaps one or two every time you go out sketching, you will learn to get more precision even while you work quickly, and be able to make a really fair

representation of a passing effect or cloud without making it look stiff and laboured. These are the very last qualities a painting of sky should possess, for it should always be freely and lightly put in.

Take care that your clouds are grouped in masses after the laws of composition given before (p. 58) for objects, and not scattered evenly over the sky, as sometimes happens in nature. This is ugly, and should be no more represented than an ugly and characterless face in figure drawing.

Here are two examples of "Cloudland." The first (Fig. 25) shows scattered nodules of clouds

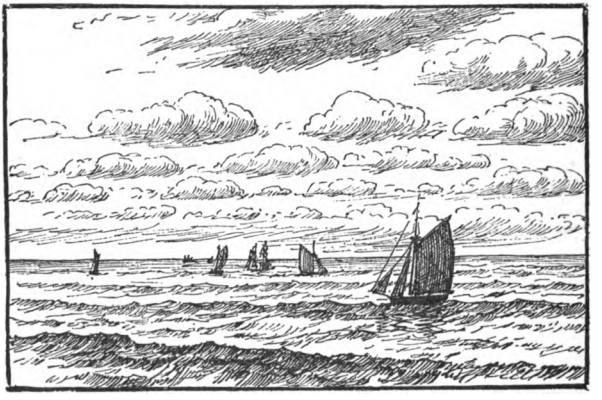

FIG. 25.—STUDY OF CLOUD AND SEA.

nearly all of the same size and going off in perspective to the horizon. Everything is perfectly natural, but not worth doing. In the second,

(Fig. 26) the clouds are not only grouped, but there are two layers, one of the great "cumuli" under, piled up like mountains of cotton-wool, and the other above, the long streaks of "cirrus"

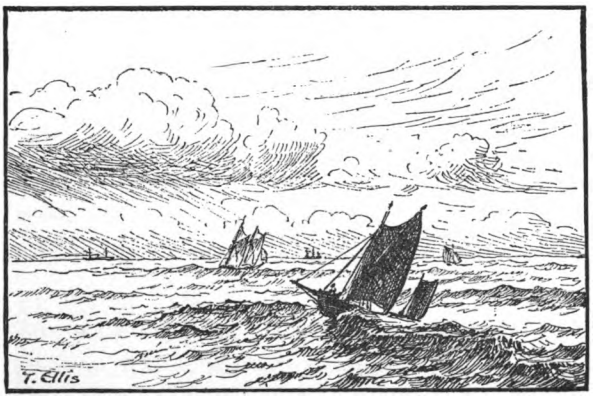

FIG. 26.—STUDY OF CLOUD AND SEA.

clouds. The sky has become a cloudscape, and as interesting as a landscape with its hills and sky. There may be many layers of clouds, and the more we have the more interesting the sky is sure to be. The grouping and composition have the same laws that have been given before for landscapes. On account of the transitory nature of vapour, and the consequently short time we have for making a study of a cloud, complicated skies are rarely well done. It requires an immense amount of practice, and real love of the subject,

to attain to anything like success in this direction.

A simple sunset sky is one of the easiest to do, with a few long bright clouds near the horizon and torn fragments above. Be always careful to make your sky dark enough to give value to the bright clouds. You will at first inevitably make it too dark, but do not be discouraged, you will learn presently what a small difference there is between a bright sky and bright clouds, and how that difference becomes very visible when the lines of demarcation between the colours are sharp but not hard.

As the sun sets, if the sky is pure or almost unclouded, the horizon opposite will assume a beautiful rose-tint, which can be represented with carmine madder and vermilion, with lemon yellow above. As the sun descends this rose-tinted band will rise showing a slate-coloured blue of ceruleum, with a little black underneath. The rose band can often be traced like a circle all round the horizon, being lowest where the sun has set. As it rises on the opposite side to the sun it becomes fainter and fainter, till it loses itself altogether near the zenith, the grey (which is the twilight) follows it always, and finally overspreads the sky. When all trace of red has died out in the west a pale greyish-green is left.

This colour can be usefully made with yellow ochre and French ultramarine, mixed with a great deal of white. It becomes greyer and fainter till it disappears when it is night. It is not often that the atmosphere in England is clear enough for these effects. We may call it the ideal sunset, and it helps us to understand the gradual fading of light in other sunsets.

After the sun has set, sometimes the sky at the horizon becomes darker than the sky just above, and orange clouds, which appear most brilliant over the place where the sun has disappeared, are no brighter in "value" than the greeny-white sky above them. These bright streaks of cloud should be represented with the purest reds and yellow you have at command. cadmium, lemon yellow, vermilion, and rose or carmine madder, are most useful. Never mix more than two together at one time, or the result will be dull. Take care to give the full value to the gradation into the dark sky overhead, for by that means you will give brilliancy to your high lights.

Always, even with dark skies, keep them light in tone, as otherwise they will appear to stick to the objects on the earth. It is surprising how pale even the darkest skies are.

It is very difficult to give any rules as to what

colours should be used. Ceruleum is preferable in the sky, and much nearer to the real colour than French blue or cobalt, though they are both very useful when mixed with it or lemon yellow.

For clouds in broad daylight mix a little cobalt, vermilion, and yellow ochre for the shadows, and a little lemon yellow or yellow ochre in the high lights. Towards the horizon a little more yellow ochre may be added, with a touch of rose madder. Almost all the pearly tints of clouds can be produced with these colours. Recollect that vermilion should be used with extreme caution, as it is a very powerful colour and apt to overcome the cobalt or other blues that are not so opaque. It should not be used with Antwerp blue.

Never let any more than one spot in your sky be pure white, and generally let even the highest light be toned to pale cream-colour.

In doing light cirrus clouds, it is better to touch them in with a long-haired brush over the blue sky while it is still wet; but with heavy thunder, or other dense clouds, never let your blue sky be previously painted under the place where they are to go, for it will inevitably shine through in time.

4. *In painting distances*, the colours should resemble somewhat those used in the sky or clouds.

The tones should be kept flat, and as little detail as possible allowed to enter into the work. The outline should, except in the case of fog, be clear and distinct with very careful drawing, but should not be hard. The difference of tone between the extreme distance and the sky, and between one part of the distance and another, should be very slight. In very clear atmospheres, such as in Italy and in the East, you will sometimes see a great deal of detail in even the extreme distance, but if you compare it with the foreground you will see at once what extremely delicate differences of colour and tone produce all the detail.

5. *In studying water or sea*, remember that there are always three points to be borne in mind, viz. :—

(1.) The reflection of the sky and objects.
(2.) The colour of the water.
(3.) Its transparency and power of refraction.

All these acting together at the same time give the utmost variety of colour to water, so that we shall often have to bring into play the full power of our palette in painting it.

6. *Reflections in water.*—When water is perfectly smooth it reflects everything perfectly, as accurately as a mirror, up to a point not far distant from the eye. Nearer than that we begin

to see through the water, or, if it is dirty, we shall see its colour. Close by, if the water is transparent we shall lose the reflection altogether, and only see the objects at the bottom. It acts in fact exactly like a transparent sheet of glass. In cases where the water is very deep, its colours form a species of backing to the surface, and we are able to see near objects that are very bright reflected in their natural colours, but those that are very dark appear the colour of the water. This is particularly marked in the reflection of a small boat in deep water close by us. The reflection, or, as it is often wrongly called, "shadow," simply seems to take off the glare of the sky from the surface, and one sees the colour of the water, green or blue or even brown as the case may be. An object on the water can only cast a *shadow* when the water is comparatively opaque. In this case we frequently see both the shadow and reflection, and most strongly if the sun is on one side of the spectator, and not too low on the horizon. It is seldom represented, as it is not beautiful, and takes away from the look of water. In some cases, if the sun is rather behind the spectator, and the surface is a little troubled, so as to practically destroy the reflection, and the water is very opaque, it entirely loses the look of water, and might perfectly well be dry ground. It is

needless to say that water with this effect should not be selected for sketching.

Reflections in perfectly smooth water appear always the same depth below as the height of the object above the surface of the water. Just above the first cataract of the Nile stands the beautiful temple of Philæ, surrounded by the water of the river, banked up into a kind of small basin-like lake by the rocks. Being in a hollow the water is frequently *perfectly* smooth, in a way rarely if ever seen in this country of troublous winds, and we shall take it here as an example (Fig. 27). The reflection appears precisely the same as the temple would if it were exactly reversed downwards below the surface of the water. Observe then what happens. The drawing of this reversed object is not the exact counterpart of the drawing of the temple above. It is seen from a different point of view. Those things that are near the edge are higher comparatively to those that are farther behind. Some things, such as the colonnade seen behind in the gap of ruined wall, just to the right of the boat in the centre, disappear altogether in the reflection. The palm-trees appear higher compared with the temple beyond. Then again the reflection of the stones in front are rather smaller than the stones themselves because of their roundness. The boat's reflection

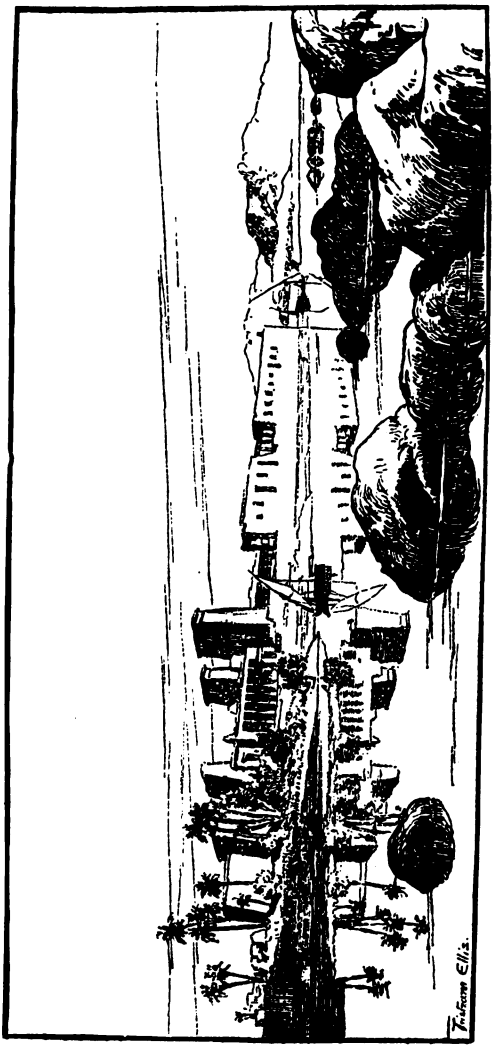

FIG. 27.—TEMPLE AT PHILÆ

looks the same height as well as the dahabieh in the distance.

Rule for drawing the reflection of any point.—Suppose the surface of water to be carried onwards till it be exactly below that point. Mark the place where the water would reach to, and measure down vertically exactly the same distance as the height of the point above. This gives the place of the reflection.

The great and inviolable law of reflection is, that the angle of incidence is always equal to the angle of reflection. Here is a little diagram that will explain it (Fig. 28.)

To the left a tower is represented standing on a low platform above the water. The eye of the spectator is seen on the right. It sees the reflected top of the tower, along the line from it through *t* to T. The angle the line from the eye to *t* makes with a vertical line is the same as the angle *t* T makes. The first is the angle of reflection, and the second the angle of incidence. Now, it is very evident that if we supposed the tower reversed below the surface of the water, as shown by dotted lines, the line of sight to T

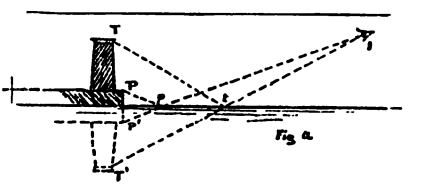

FIG. 28.—REFLECTION IN SMOOTH WATER.

would be the same as the other line as far as the direction from the eye went, that is to say, it would appear in the same place as the reflected tower T. The same reasoning applies to the platform, P.

Now suppose the water is a little ruffled.

Take a mirror, and place it on the level before you, and observe what is reflected in it. Now tilt it a little away from you, and you will see more of the lower part of the same objects, then tilt towards you and you will see more of the upper part. If waves have the trough running across the line of vision, the upper part of each trough on the side near you resembles the mirror in the first position, and the far side the mirror in the second position. Thus we shall have in a series of waves a series of reflections, some of the part above and some below the normal reflections.

The second diagram will illustrate this clearly. For the sake of simplicity only two waves are drawn (Fig. 29). The principal lines of reflection are shown as before, and it will be seen that the top of the tower is reflected in two places, one close by the base, and the other at the nearest part of the near wave. The platform, P, is reflected near the same

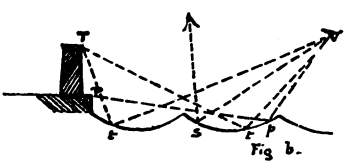

FIG. 29.—REFLECTION IN ROUGH WATER.

place, while the part of the water that *before* reflected T now reflects the sky! This is how streaks of sky appear among the fragmentary reflections of objects on the shore. Parts of them are again reflected quite near the eye, and thus we get the rule that—

When the water is slightly ruffled, the reflections are elongated, but lose in intensity, for they are broken into by fragmentary reflections from the

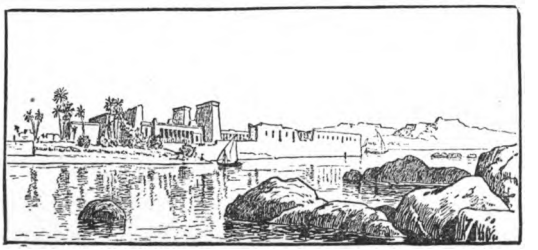

FIG. 30.—RUFFLED WATER AT PHILÆ.

sky. This is shown in the annexed illustration, where is seen the same view of Philæ as before, but with the water slightly ruffled instead of smooth (Fig. 30).

Observe the reflections of the near stones are not so much elongated as the temple and the dahabieh in the distance. If the water were still rougher, the intensity of the reflections would be so small that they would practically disappear altogether.

The reflection of the sun, moon, or a bright

cloud, if not too high in the heavens, generally appears as a vertical streak on the water that elongates as the surface gets rough. When the sun or moon touches the horizon, unless the water is very smooth, the reflection disappears altogether, as the surfaces we see of the waves are those that reflect the sky above. When half down there is never any reflection unless the surface of the water is absolutely still. Then it would reflect a reversed half, and never by any chance show a long vertical streak.

Smooth sea reflects the sky and takes the colour of it, but each part of the sky is reversed from the horizon. In this case it is extremely difficult, and sometimes impossible, to see the horizon. The sea is never smooth enough near the British Islands to give this effect, but it is a phenomenon often seen on the Mediterranean. When the surface is slightly troubled it reflects the sky somewhat higher up, and as this is generally darker, the horizon of the sea appears dark. As it roughens still more, it reflects the sky vertically above, and sometimes even slightly behind us, which, if covered with black clouds, gives a dark and threatening look to the water, and finally, when the waves rise still higher, their apparent colours combine with the actual colour of the sea itself.

When the waves are large but the surface smooth, the troughs and sides will reflect quite different parts of the sky, and an endless variety of tints are visible.

Be careful, therefore, always to make the sky and sea harmonise.

As a rule the tops of the waves are sharp and gradating downwards towards the trough, and in drawing them in outline we only indicate the tops. In northern latitudes the crest is nearly always darker than the trough, but in southern or eastern parts this is reversed when the sun is low and behind the spectator. When the sun is in front some light will be partially seen coming through the top of the wave on account of the transparency of the water. Its colour is usually of a pale green tint.

When you are drawing a large wave you will find it is never simple and smooth, but always made up of an agglomeration of smaller wavelets that seem piled up one above the other (see Fig. 22, p. 103). The large waves group themselves generally into very strongly marked masses, and though they sometimes form parallel ridges, it is as well not to draw them, as in Fig. 21, p. 102, for it gives a remarkably dull and uninteresting effect. A breaking wave near land often reflects

the sun or sky with dazzling brilliancy, on account of its smooth surface.

We must not forget that when the sun is in front of us and shining on the water, the white foam appears dark and occasionally black at the point where the sun is reflected from the water.

7. *Wet sand* reflects objects in the same way as the surface of smooth water, and where the horizon is bright shows as a light streak.

8. *Foam* should be very carefully studied. As a rule, the foam left upon the water in rear of a breaking wave resembles somewhat a net with the meshes very uneven, and *not* a series of white points or masses. As a wave breaks the foam forms lumps of white substance that has colour and shadow like a solid. It is only its edge where it gets blown off in spray that shows it is not hard. Never paint in either kind of foam carelessly, but watch for a good piece, and then put it in from memory without again looking at nature. After it is finished, watch again for a similar piece, and compare. With foam and waves we must be continually watching our opportunities, and then painting from memory. Luckily waves repeat themselves in form very nearly, not every wave, but every sixth or seventh.

When the sea is very transparent its colour greatly varies, according to the depth of the water

and what is underneath. In looking from the shore, when the sun is rather behind one, on to shallow transparent water a little troubled, it will appear a beautiful green, that may easily be represented by a mixture of cobalt and lemon yellow. A little distance off there are rocks covered with seaweed, and here the sea will assume a lovely purple hue, mixed with a great deal of azure blue reflected from the sky.

9. In *river scenery* the water often has slight films on the surface that interrupt the reflections and give a great look of flatness to the water. These should always be taken advantage of, but not too liberally, or a streaky disagreeable effect will be produced. They of course should be gathered into groups like everything else.

10. *The study of boats* could easily have a book written about it. In drawing them, try if possible to understand the use of the principal ropes, and take care to put the sails all blown by the same wind. Do not draw them standing too high out of water. A boat sailing towards you is scarcely ever upright, but leans over with the wind; if drawn upright it never looks natural. In Fig. 21, p. 102, the boats have been drawn upright, and an extraordinary look of unreality is given to the whole sketch. (This figure is drawn to show what ought *not* to be done.) Observe in the

companion drawing the look of life that is given by the boat being heeled over by the wind as it dances over the near wave. A little bit of the keel becomes exposed as it shoots off the crest before it dives into the hollow, and the sea nearly comes over the bulwarks.

Never make the water straight and even along your boat, it looks dull; but take a moment when it varies greatly and gives a feeling that there is a chance of its coming in sometimes.

Keep in mind that the broadest part of a boat is never in the middle, but always rather forward, and that it rounds rapidly towards the front and gently off towards the stern. The lines of a forward part of a boat are very beautiful in their sweep.

Fig. 31 is an English fishing-boat; Fig. 32

FIG. 31.
ENGLISH FISHING-BOAT.

FIG. 32.
ARAB BOAT FROM THE RED SEA.

shows the exaggeration of the same lines in an Arab boat from the Red Sea. The prow and stern that

in No. 1 rise just enough to give extra floating power in those parts for rough-weather going are here raised in an exaggerated way till all beauty is gone, though from their finish and ornamentation they are very picturesque.

The great lateen sails, that are so much used in the East, are a beautiful form of sail. They are at first very difficult to draw, as they vary so

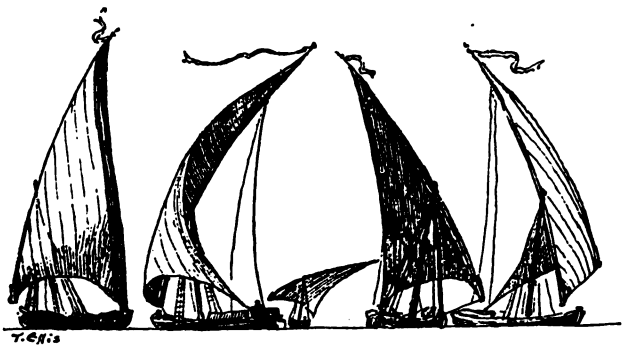

FIG. 33.—VIEWS OF LATEEN SAILS.

much according to the point of view from which they are taken. Here are four different views of the same sail (Fig. 33), showing how much more varied they are in form and beautiful in line than our square or lugsails. They are well worthy of close study.

11. *Rigging* is always a difficulty in painting in oils. The ropes should be put in, if possible, just when the background is slightly moist, and

with a sable brush with long hair. It will most likely take as much time as the painting of all the rest of the ship put together, but it will be time well spent, as nothing marks so strongly the difference between good boat-painting and bad. The brush should be flowing, and the strokes put in slowly and firmly, so that they stick up from the canvas in the foreground work. For distant ships, they may be blended with the sky in masses not too distinctly marked, and single ropes had better be left out altogether, only the commencements at the masts indicated.

With water-colours it is much easier, as the strokes with a fine brush naturally run to lines. When there is a bright light behind the rigging the ropes appear very much thinner than their real size, and sometimes disappear altogether. This should, of course, be accurately imitated in the drawing, and the fact that the rope always appears thickest where it joins the mast at an acute angle.

12. *How to study trees*, so as to draw them quickly and easily, is a very difficult problem. They are so intensely varied in form, manner of growth, colour, density of foliage, and ruggedness of stem, that it is hard to see the general laws that govern them.

It is best to begin studying them without

leaves, as then we see more readily the way in which they grow (Fig. 28). We begin learning

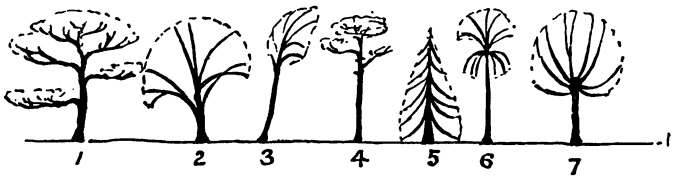

FIG. 34.—GROWTH OF TREES.

their anatomy in the same way as the human figure, namely, with the framework.

We find that oaks and elms have a rugged and irregular way of branching (1), the oak being the most irregular of the two. The beech, on the contrary (2), has branches that have a tendency to grow in curves right from the ground, and end in a fan shape; the wych-elm and ash have a similar growth. The walnut and Spanish chestnut, ash and plane-tree, have in growth a combination of 1 and 2. The birch (3), again, is a somewhat modified beech, but the stem is longer, and the point towards which the curves of the branches tend is considerably above the roots. The Scotch fir, or stone pine (4), is again quite different, the branches growing erratically from the sides, but bent with a reverse curve ending upwards. The larch (5) silver fir, deodora, and Wellingtonia, have branches that

sweep downwards from the stem, only that the extreme ends have a slight tendency upwards. A pollard (7) is quite an artificial tree, and, whether of oak or ash, has the same peculiarity of the branches tending upwards, even though below the head they commence by growing downwards. A somewhat similar growth, only perfectly natural, we see in the palm-tree (6) where all the ribs of the leaves or branches, if we may so call them, grow out of one head. The beautiful feathery leaves branch out in all directions, and curve over in intersecting lines. The leaves of last year, if they have not been cut, hang down, forming a tuft of feathers below. As generally seen near large towns, the palm head is so cut about for the sake of the ribs of its leaves to make crates with, and also for the fibre that surrounds its base, that it loses half its beauty.

There are several other kinds of trees that we have not here enumerated, but enough has been said to direct the attention of the reader to the importance of noticing the manner of growth of the stems. When clothed with foliage they look very different of course, but we can always trace the manner of the branches underneath, and, by thinking of this, we are far more likely to get the character of the tree correctly.

Always bear in mind that as branches bifurcate,

they grow smaller in diameter. No branch, however small, is thrown out of a big one, without the large one getting smaller. This is most important to remember, as often it is difficult to see the diminution, and we must be careful, in rough drawing, to be sure we never make it actually larger!

Do not make your tree look *flat.* Too many amateurs seem to forget that *there are branches coming towards them,* as well as on each side of the main stem, and they draw them like sections of trees, or like pressed pieces of pink seaweed. Draw *most carefully* those branches and leaves that come towards you, as they are the most difficult, and are very important in giving the tree-like look to the picture. We are here talking of foreground trees, those in the far distance *do* look flat, and should be painted as they appear.

13. In *painting trees* commence by drawing in the general form with great care, and then put in as many of the branches, and as much of the stem, as you can see, or even a little more, as often as you can trace them by the shape of the foliage. Then seek out the highest light, and put that in, and block out the general forms of the shadows by scumbling with a little raw umber and turpentine. This dries at once. Now put in the highest lights all over the tree, being careful to

keep them all subservient to the highest light of all, and then put in your darks their true colour, carefully comparing them always with your high lights, so as to get the right values. The intermediate tones will now come in easily. The stems and branches, except the very smallest, should be painted in at the same time as the foliage, the form being given by the cutting in, or painting over, of the foliage next to them. Where the sky appears through the tree in small patches it had better be painted in afterwards. With *shadows of trees on the ground* the spots of sunlight appear round, and the shadows as if nipped out by the light. Here, also, the sunlight should be painted, at least on its edges, over the shadow.

In water-colours the same thing should be aimed at, but the patches of light must be left blank, and it will be found more difficult to make them of the right form. Where the sunlight shines *through* the leaves the colour is always more intense, though not so high in "value" as that where the sun is shining directly *on* the leaves.

If we wish to draw our trees in sunshine, let us choose a moment when the sun illuminates the trunks and boughs most strongly just in front of the deep shadow of the foliage, and relieves them

dark against the lighter part of the shadowed foliage. In dull weather the boughs will nearly always appear dark amid the foliage, except in the cases of silver birches, and the top stems of Scotch firs.

A tree shows strongly marked the history of its growth. Every little accident leaves its indelible mark. If it has had its top-leader broken off in its youth it shows it always to the end of its days. It may have been planted too close to another, then it will lean away from it, always seeking for light and fresh air, and this tendency will cause the same species of tree to assume various eccentricities, sometimes even entirely altering its character. Sometimes an oak, if surrounded too closely by other trees, will spring up vertically like a fir; or a beech, with plenty of space round it, and not quite depth enough of earth will spread out broad and low like an oak. Holly-bushes will sometimes grow like birch-trees, with long slender upright stems. Stems twist round and round into a spiral, as the top of the tree seeks the light, first in one direction and then another. Make your study, then, so that this history can be read, and it will be a good study of the tree you are drawing.

14. *Rocks and Earth* require most careful drawing. As they are fixed, and neither move

with wind nor tide, they would be easy to represent, but for the great complication of surfaces on their faces.

With a slight knowledge of geology both rocks and earth gain an interest, which takes off the tedium of drawing them carefully. They should, of course, be commenced with the eyes half closed, so as to get the general scheme of light and shade, and the points of highest and lowest tones. If the rocks are in sunlight, do not try to finish too much in one sitting, for if you remain working more than two hours there will be too much difference in the direction of the light between one part of the picture and another.

Remember rocks as much as trees show the history of the adventures they have passed through, only here the time goes back into the past, often for countless ages. In a shore of shingle mixed with larger stones notice the varying colour of each stone. Pick up a few and examine them. Some are of dark basalt, others of delicate pink granite, and smaller ones of white quartz. Others are green with a fine clinging seaweed that has not been washed off, or a browny purple from another kind of growth. Endeavour to put all these things into your study, or at least indicate them, and your interest will

grow till you get a strong affection for rocks, and stones, and boulders.

Use great precision in putting on your dabs of paint, and do not be afraid of making them hard, for that is their character. Be very careful over the drawing and commencement of your picture, for every bit of care you expend to get the forms correct at the beginning will repay you tenfold at the end. Use brown as little as possible. In England the surface of rocks is generally so covered with coloured lichens that gray, orange, and green, occur far more frequently than the local colour of the rock. A piece of bare rock is seldom interesting, it has so little history to show. Marine and other growths in the cracks and crannies, and the various lichens or shells on the surface, render a rock interesting. In very hot climates these are absent, and rocks there are chiefly admirable for the colours caused by the beautiful effects of light upon them.

15. *Sand* requires very careful study of "values." It is only by delicate differences of colour and tone that its flatness and retirement into the distance is seen. It is very like snow in the forms it takes, when drifted against stones, only it has rather more variety of tone and colour. We should, if possible, choose some place where the sand is not perfectly plain and devoid of

incident, such as pools, seaweed, or pebbles, but when this is unavoidable it is better to introduce figures, boats, or animals than to invent roughnesses and incidents that are not there. Carefully study Mr. Brett's pictures at the Royal Academy, both sand and rocks.

16. The work required in painting *grass*, *growing crops*, or *ploughed land*, is very frequently shirked in sketching. The fact is, there is a *very* great deal of work in them that cannot be done without close attention. In painting grass you should seize on all little irregularities of colour and values, and accentuate these, as they are the picturesque part, and then show the patches of bald and discoloured places according to the characteristics of the field you are drawing. Weeds, small plants, and flowers are always growing in grass-fields, and become very distinctly marked in the foreground. We cannot paint *everything* we see in nature, it is too complex, but we must choose the most striking, the most beautiful and characteristic parts, and leave the rest.

17. With *ploughed fields*, draw in the furrows carefully in correct perspective, do not make them too markedly even, but accentuate all the little roughnesses on their top edge with the stones and weeds that get turned up.

18. In representing *growing crops* perhaps

there is most work, but as we seldom require to sketch them, and they do not form a satisfactory foreground, it is better to seek about for something bolder and easier to sketch.

19. *Ripe corn* is good to look upon, but an unbroken field of it is unsatisfactory to paint. It should be represented as partly cut, and the reapers and stooks of sheaves will break up the monotony. Be careful over the bases and tops of the stems. It is only by being very particular in representing how one root comes in front of another that the stems can be saved from looking like an upright solid stripy wall of yellow. The foreground heads generally come out dark against those behind, and the few front ones should be carefully drawn. The golden effect of the ripe corn can only be given after noting its value against the dark trees and hedges behind, and the ground below. Unless you have something dark in the picture to compare it with, the corn will *not* look brilliant and golden, but *only yellow.* This is the case as much in nature as in a picture.

20. *Ferns* cannot be represented by any "touch," but must be drawn out leaf by leaf. They take a great deal of time, and in ordinary landscape should be sparingly introduced. If

they are blocked out like the foliage of trees they entirely lose the feathery lightness, which is one of their chief beauties.

21. *Snow* requires the most careful study direct from nature. The tones and colours are very subtle, and require immense care in comparing one part with another to get them at all right. As snow generally lasts but a short time in England, it is not easy to get enough time to study it in. Try, then, to make accurate studies of white things (lumps, and heaps of salt or even white paper or drapery), as this will help you to paint snow afterwards.

You should always seek to finish your picture in such a manner that you could imagine yourself walking through the fields, over the hills, or amongst the rocks. Directly you come to a part of the drawing which is so uncertain in texture or value that you can no longer imagine yourself walking there, you will know *that* part of the picture is unfinished. It has something left out, and there is practically a blank, or, if covered, the colour or shade there is wrong. If it were right you would be able to see your way over it. To have this quality it is not necessary that the work should be very smooth or detailed, but only *true.*

In the sketch at Penshurst in Kent by Mr. Marks, that forms the frontispiece to this book, this quality is very distinctly noticeable. You can look over the front of the cottage, and feel the reality of its tiled front, its windows, and its chimney. Then you can imagine yourself walking out of the door, through the little garden to the gate where the old man is, and down the hill past the tree to the right, and along the road where the two little figures are, till you pass over the bridge, and so out beyond sight; or else you can fancy you will stray in the fields where the haymakers are to the left, or enter the thick wood on the right and climb the hills behind. You can do all this without meeting with a single place that is blank and represents nothing, yet the drawing is only a sketch in lines. Notice also the interest given by the figures. The road would be dull without the people on it, and the old man harmonises well with the dilapidated gate and cottage of last century.

If we look at many of Mr. Hook's pictures, especially his earlier work, we shall see this quality of truth clearly, though the work is anything but smooth. Again, it is well marked in Mr. Millais' best landscapes, though the texture of these is perhaps rougher still.

In fine, all foreground landscape work requires much time and patience, unless it is very simple, so the advice to all who desire to make rapid sketches from nature is—choose simple foregrounds, and, if necessary, relieve their monotony by figures.

CHAPTER XI.

ON HANDLING IN WATER-COLOURS.

MOST of what has been previously said about studying sky, water, boats, trees, rocks, and foreground, applies equally well to both water-colour and oils. The actual manipulation of the two is entirely different. In water-colours, we leave the high lights; in oils, we put them in.

In painting a sky the strongest characteristics of the two methods come out distinctly. It is best in water-colours to begin with the blue sky at the top with the colour very liquid in the brush, and leaving the white clouds if they are large. For a pure blue sky, cover the whole surface, making the wash as even as possible, and not too dark. It will be generally necessary to go over this blue once or twice again, as, if made the full depth at once, the colour is liable to be too uneven for future correction. We shall find that with all our care the blue is too pale in parts, and too dark in others. The pale parts should be stippled

up with a brush containing very pale blue, and the dark parts washed down with a hardish sable, and dabbed (but not rubbed) with a clean rag. The stippling should be washed over with pure water when quite dry to blend the stipple marks.

Pale white clouds, in streaks like mares' tails and mackerel, can now be taken out by wetting the paper in the shape required, and rubbing lightly over with a clean rag. The whitest parts can be produced by wetting the place again with clean water, dabbing with the rag, and then rubbing over lightly with india-rubber. This will remove the surface of the paper, and often make rather a hard edge, that must be softened down with the tip of a stiff sable brush. Successive washes of pale yellow or orange towards the horizon may be laid over the sky to give it sufficient warmth and tone. The grey of the clouds must be produced with transparent colours only, opaque ones will always look heavy. Cobalt, rose madder, and burnt sienna are most useful colours for this purpose.

In a sunset sky the bright streaks of cloud must be painted upon pure white paper always. That is to say, if we require many washes to get the exact tone of sky we desire; to make the streaks we must rub down to white paper and then put pure colour on that. It is not possible to wash over the whole sky with colour, after having

put in the bright clouds, without impairing their brilliancy.

Cadmium is almost a useless colour in such effects, for it is too dull and opaque when dry. Lemon yellow and aureolin should alone be used. Rose madder for the red, but a little orange vermilion is sometimes useful, mixed with aureolin, but never with lemon yellow, as it looks brick colour in a pure sky. They may, however, very usefully be laid pure beside each other in some cases.

The delicate green of a sunset sky had best be made with the purest colours at your command—lemon yellow with cobalt, and the rawness taken off with a little, but very little, rose madder. Frequent washings, with stippling up between them, are generally requisite to get evenness of texture.

For the distance, where the tones are flat, similar methods of manipulation are necessary, but when we come to the foreground, the colours should, from the first, be put on as nearly as possible the full tone intended. When the effect is at all delicate this is practically impossible, as the glare of the white paper puzzles the eye too much, yet it should always be attempted. It is often convenient to put on a wash of the colour of the objects in high light, and then put the shadows

over with a slight tendency to a colour that shall be the complement of the former. Thus a cold high light should have warm shadows, and *vice versâ*. Never use browns in the shadows of a landscape, unless they be very much altered by positive colour, that is, with a good deal of purple, red, or green in them.

Practise to lay on the colour evenly without retouching; it will look much fresher. Bring the edge of one colour close up against the other, but do not let it overlap, rather let a small space of light appear in between. In finished work the white can be touched out by the point of a fine brush, in sketches it often helps to give vigour.

Figures ought, if possible, to be sketched in at the beginning, but, as this cannot always be done, they may be put in with Chinese White, if not too large, and yet sufficiently in the foreground. Always put the colour on thickly and strongly, for if it is put on too thinly it gradually sinks into the paper, and the ground colour comes through. In doing so it mixes with that above, and the result is muddy and disagreeable. If put in strongly enough it stands well, but transparent colour should only be worked over it with caution and rather strongly. If it be washed over with thin transparent colour, it gives a beautiful effect

for the time, but soon the white comes through, and the part is then far too high in value.

It is better to avoid Chinese White altogether. A great deal can be done in obtaining whites by carefully washing over the place with water, then dabbing it with a handkerchief or rag and rubbing with india-rubber. This is the same process as with clouds, with the difference that in this case the hard edge should be left. It requires a little practice to rub out the colour without tearing the paper. The rubber should be passed at first quickly and lightly over the place, and the pressure gradually intensified. The colour all round should be thoroughly dry, and even then a little of it is sometimes accidentally picked off. This should be restored by stippling with the point of the brush. The figure may be then painted transparently on the white prepared place.

Stippling is an extremely useful way of patching up unavoidable mistakes or unevennesses, but it should not show itself, and should never be employed as a means of producing a texture all over a picture.

In painting *water* it is necessary to be especially careful in putting on the colours evenly and at once. The groundwork or colour of the high lights is generally reflected from the sky, and is of the same colour, only a little duller. As men-

tioned before, the part of the sky reflected depends upon the roughness of the surface of the water. The darks should be put on their full depth at once, any patching up or alteration is fatal to the watery look we wish to get. Hence they must be placed deliberately and with great attention to form. The brush must be kept well in hand, and no trust put in chance shapes that the dabs of colour may take.

Rough texture, to the *surface of rock*, may be sometimes conveniently given by passing the brush nearly dry over the surface of the paper, when the colour will stick to the highest parts only. Or else by painting it rather too dark and rubbing it with a slightly damp and hard brush, when the colour will be taken off the highest points only, the rest being left in the interstices.

A *variety of texture* may be obtained by employing a hog-hair brush occasionlly. Delicate hazy effects or misty distances can be readily given, but great care is required not to produce a muddy look. The colour should generally be employed very pure.

With the exception of figures, perhaps *trees* are the most difficult things to paint in water-colours. A wash, of the colour of the highest light, can be put over most of the space to be occupied by the tree, chiefly for the purpose of

taking away the disturbing effect on the eye of the white paper. The general darks (but not the extreme darks) should next be washed in, noting the shape of them carefully in nature by half shutting the eye. The paler and deeper darks can then be introduced with a not too-flowing brush. Note the highest light and deepest shade that you see in nature, and be careful not to let other lights and shades compete with them.

For trees with light feathery foliage the hog-hair brush will be found often useful, but it requires great care in manipulation in order not to show the shape of the end of the brush too plainly in each dab. A tolerably dry yellow sable will often do equally well, particularly if the point be a little blunted by wear. Try and make your touch resemble the foliage of the tree before you, and do not try to have a touch for each species of tree—one for oak, elm, ash, etc. etc.; such "touches" rapidly become mere habits of hand, and are bad, for they tend to destroy appreciation of the *individual character* of the tree you are drawing. If, on the contrary, you carefully copy the *tree*, and at the same time know it to be an oak, elm, etc., then you will, after a time, get into a certain way of doing these different kinds of trees, but it is a way that you will be a master of, and not a servant to, as in the other case.

In foregrounds it is often best to outline each leaf, flower, rush, or stone. It requires much patience to delineate the leaves, if there are any large branches of trees in front. In wet weather it is good practice to fetch a branch from a tree indoors, and draw it carefully in outline, as in Fig. 35, which represents a branch of beech. The leaves that have their edges turned towards you require the greatest attention, and oblige you to think over where each should join the stem, even if you cannot see its stalk.

FIG. 35.—BRANCHES OF BEECH (BY H. S. M.)

There is very little to say more than has been said already in the study of rocks, sand, ferns, etc. Always endeavour to put in at once, and with full colour, the thing you see before you.

The preliminary pencil sketch for water-colours must be much more detailed than for oils, as it is not blotted out by the colours, and is useful to the last, while alteration is much more difficult.

CHAPTER XII.

NOTE ON SIMPLICITY IN ART.

WE all know how strongly a single life-sized figure, or even a head, if well painted, with only a simple toned background, will stand out in a gallery of miscellaneous paintings. The others, with their complicated masses of detail, seem poor and weak beside it. Now, this is merely on account of the simplicity of the masses, resulting from the choice of a single figure with the plain background, which causes it to look stronger than the rest. If incidents be introduced into the background so as to render it full of small lights and shades of nearly equal strength to the figure, not only will the figure not stand out as it ought to do, but the whole picture will be rendered weak; in one word, it will have lost its simplicity.

Not that it is requisite for a picture to be poor in detail in order to be artistically simple. Baldness is not simplicity. It is only necessary that the lights and darks should not compete with

each other in force. To make a good picture (not necessarily an interesting one) there should always be a highest point or place of light, and a greatest point or place of dark.

We here naturally recur to Rembrandt's pictures which represent the climax of simplicity in art. See how any one of his portraits stands out from every other picture round it. He always leads up to some central light on the forehead, and he never burdens his background with incidents. In his subject pictures, and especially in his etchings, he works the greatest detail into the background and everywhere else, but he keeps it all so low in tone that you have generally to seek for it before you see it. There are not two shades or two lights that are of the same strength, and thus we have variety as well as simplicity.

Study works by well-known French artists—Laurens, Meissonnier, Bouguereau, Bonnat, or in landscape—Pelouse, Troyon, Corot, Daubigny, Allongé, and see how simply their pictures are painted, and yet how full they are all over. There is always some central interest to which everything is subservient, yet there is nothing forced, it all looks natural. Everything depends upon the choice of subject if you desire to secure this simple and natural effect.

Do not therefore sketch something because you

want to sketch, but only when you have found such a good subject that you cannot resist sketching it.

When you cannot find a subject, make a study, make many studies merely for study's sake.

Be careful of your values.

Keep up your interest in your work. Directly that flags the work suffers. It follows, then, that if you cannot keep up your interest when doing mere studies you had better leave art alone, for to succeed it is necessary to study much.

PELICANS AND FLAMINGOES (BY H. S. M.)

APPENDIX.

CHOICE OF COLOURS AND MATERIALS.

THE following notes are taken from a little work, *Peinture à l'huile*, etc.,[1] by M. Jacques Blockx, fils of Ghent, a gentleman who has made this subject his special study for many years. He has had great facilities given him by the Government of Belgium for the examination of ancient pictures, and he is considered in that country to be a great authority on the subject.

The causes of the alteration in pictures are the following :—

1. The bad preparation of the ground, and its too premature use.
2. The employment of oils of bad quality.
3. The use of siccatives and varnish.
4. The abuse of spirits of turpentine.
5. The vicious manner of applying the colours.
6. The use of fading colours, or those which act unfavourably on each other in mixtures.
7. The too hasty varnishing after completion.

[1] "Peinture à l'huile. Matériaux, Définitions des Couleurs fixes et Conseils Pratiques, Suivis d'une notice sur l'ambre dissons. Compendium à l'usuge des artistes peintres. Par Jacque Blockx, fils.—Gand. Imprimerie de Eugène Vanderhaeghen, Rue des Champs 60.—1881."

PREPARATION OF THE GROUND.

The ground that covers the canvas ought to be of pure white lead mixed with linseed or poppy oil, and only enough should be applied just to fill up the pores, not to form a thick bed. The prepared canvas should not be used till this white ground is so dry that the nail makes a grating noise when passed over it. Whiting and glue should never be used, for though the mixture lasts well if kept thoroughly dry, damp must ruin it in time.

For panels the same ground of white lead should be used, and *both* back and front painted. Ochre should not be used below the white lead ground. The best wood is either mahogany or cedar, the latter preferably. Oak should not be employed, it shrinks unevenly, and is liable to be attacked by worms.

OILS.

Oils should never be beaten up with acid, nor clarified by quick chemical processes, for these destroy their fatness, which is their most valuable quality. To remove their sticky and objectionable qualities, and yet leave their fatty ones, prolonged repose, frequent washings, and exposure to the rays of the sun, are necessary. When thus purified linseed oil should be of a fine transparent gold colour, and will be a tolerably drying oil. It should never be boiled or oxidised artificially by metallic salts to make it dry quickly.

The two best oils are linseed and poppy. The first is the fattest, and gives most solidity to the colours.

Unfortunately it yellows in drying even after having been clarified. Poppy oil keeps its colour, and is preferable for mixing with flake white, blue, violet, and the paler madders.

VARNISH.

Science does not possess a good theory for the manufacture of varnishes, and in spite of numerous experiments, nothing is more confused than the principles upon which they are manufactured. The durability of varnishes is not known, it depends upon the quality of the gums or resins from which they are made, but they all become friable sooner or later unless there is a very large quantity of oil in their composition, and unless they dry slowly.

The quick-drying varnishes, made with alcohol, benzoline, or chloroform, have poor lasting qualities, and should not be used.

Varnishes made with oils are the best. In their manufacture several resins are melted together and drying oil added, and finally a little turpentine to bring it to a proper consistency. The resins used are copal, yellow amber, turpentine of Venice, pounce, mastic, camphor, *anime*, *elemi*, and balm of copaiba.

Varnish should be applied *thinly* to pictures after they are quite dry.

DESSICATION AND SICCATIVES.

The dessication or drying of colours is produced by the solidification of the oils. These last absorb oxygen from the air, and become heavier and more bulky. Open air and heat greatly favour dessication, but it is

always variable and uncertain in rapidity. It is at first slow, but quickens as soon as the oil solidifies. This is why a colour drys faster when it is applied a second time. Colours formed by oxides of metals generally favour drying while vegetable colours retard it. The colours that absorb oxygen slowly and regularly have much solidity, and present a smooth and horny surface when dry. The rapid driers become dull and granular.

To produce a solid result each colour must be allowed its natural time for drying, and the employment of siccatives is *inadmissible.*

When the painting is thoroughly dry there is no longer any absorption of oxygen, the colours petrify and shrink. If they do so in a quiet and regular manner no harm is done to the painting, but if they are forced by siccatives, cracks are caused by their shrinking unevenly. As a corollary we may mention that cracks generally appear in the blacks, browns, and lakes, for as these dry with difficulty they are usually mixed with siccatives in their manufacture.

TURPENTINE.

Spirits of turpentine acts upon oils in an unfavourable manner by destroying their fat qualities. It should therefore never be employed by itself for thinning the colours, as a very small quantity will destroy the oil with which the colour is ground, and in mixtures it brings the different pigments into too close a contact.

PRACTICE OF USING THE MATERIALS.

It is always necessary to un-grease a canvas before using it. This can be done by water, turpentine, or

soap and a scrubbing-brush, according to the tenacity of the surface grease. As soon as water will stick evenly to the surface all over it is perfectly clean. Then dry it and rub a little fresh oil over it. For preparing the surface of an old picture for correction rub well with the cut face of a raw potato.

A picture is best done at "one painting," what we might call a single "coat;" it then retains its freshness longest. Those with many paintings or glazings are more liable to deteriorate. When it is absolutely necessary to use more than one painting the last should cover the whole picture, otherwise it loses its freshness, and each under painting should be perfectly dry before the next is put over. For the under painting use the colours that dry fastest, and paint *thinly*. For the last painting take the slower drying colours, and paint thickly. Never put a quick dryer over a slow one, it is therefore dangerous to sketch in a picture with black, cassel earth, bitumen, or burnt sienna. Employ in preference mars brown, mars yellow, cadmium, ultramarine blue, green oxide of chromium, cobalt violet, or the ochres. Sketch in thinly and rub out with turpentine all lines that are not wanted, as they serve to break the key between the ground and the painting.

COLOURS.

The following is a list of colours experimented on by J. Dyckmans in 1847. They were placed on two panels in patches of the pure colour, and then also the same shaded with white up to the half-tone. In all, 150 shades and mixtures of these colours.

Bistre.
Bitumen.
Cobalt Blue.
Russian *do.*
French Ultramarine.
Brown Pink.
Iron Brown.
Ivory *do.*
Van Dyck *do.*
Carmine.
Carmine Madder.
Cinabar.
Crimson Lake.
Mars Scarlet.
Antimony Yellow.
Cadmium *do.*
Mars *do.*
Sulphur *do.*
Naples *do.*
Naples *do.* of Rome.
Madder Lakes.
Robert's Lakes, 1 to 7.
Smyrna Lake.
Lemon Yellow.
Mummy.
Natural Ochres.
Burnt *do.*
Mars Orange.
Green Ultramarine.
Patent Yellow.
English Red.
Mars *do.*
Naples *do.*
Saturn *do.*
Indian *do.*
Van Dyck *do.*
Cassel Earth.
Italian *do.*
Raw Sienna.
Burnt *do.*
Terra Vert.
Do. Burnt.
Cobalt Green.
Green Oxide of Chromium.
Malachite Green.
Vermilion.
Veronaise Green.
Mars Violet.

The panels were exposed to light and air, one in the house and the other outside.

After noting carefully the effects of time and exposure on these colours, and gathering much information from other sources, such as old pictures, etc. M. Blockx has come to the conclusion that the following colours can safely be mixed with flake white. Those marked with an asterisk can be *mixed together* also without danger. Those not marked, when mixed by themselves or with the others, do not alter in any appreciable manner.

*English Red.
*Mars *do.*
*Venetian Red.
*Indian *do.*

Madder, Carmine, Rose, and those *not burnt.*	Cobalt Blue.
*Burnt Sienna.	*French Ultramarine.
*Mars Orange.	*Real Ultramarine.
Cadmium Yellows.	Cobalt Violet.
*Yellow Ochre.	Mars *do.*
*Mars Yellow.	*Brown Ochre.
*Italian Earth.	*Mars Brown.
Green Oxide Chromium.	Ivory Black.
	Vine *do.*

Dark madders and cassel earth discolour when mixed with white; vermilion blackens. Naples yellow must not be mixed with any colour containing iron.

Flake white is the best to use in oil-painting, and, if pure and properly mixed with oil, it is a permanent white.

The following is a list of colours that should not be used in painting:—

Blanc de Neige.	Scheele Green.
Carmine.	Schweinfurt *do.*
Carmine Lake.	Cinabar *do.*
Burnt Madder.	Green Lakes.
Chrome Yellows.	Malachite Green.
Laque de Gaude.	Cobalt *do.*
Indian Yellow.	Mineral Blue.
Zinc *do.*	Prussian *do.*
Antimony *do.*	Violet Lakes.
Raw Sienna.	Raw Umber.
Terra Vert.	Burnt *do.*
Verona Earth.	Bitumen.
Green Ochres.	Mummy.
Paris Green.	Ivory Brown, *and many others.*

They are not all unpermanent colours by themselves, but they have other drawbacks, either they are too siccative and cause unequal drying when mixed with other colours, or they never dry (as bitumen), or they destroy other colours when mixed with them.

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